IN THIS ISSUE: **ON COLLECTING PORTRAITS OF MUSICIANS (Part I) By Joseph Muller**

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Photo by Maurice Seymour, Chicago.

MARY McCORMIC

ARRIVING IN SAN FRANCISCO BY AIRPLANE

Richard Lert (right), en route to conduct in San Francisco, San Mateo and Berkeley. The others are Mrs. Leonora Wood Armsby, president of the San Mateo Symphony Concerts, and Joseph S. Thompson, president of the Summer Symphony Association of San Francisco. (Photo by Phil Stroupe.)

GRETE STUECKGOLD

will make eight appearances with the New York Philharmonic Orchestra this season, on November 12 and 26, February 15, 16, and 18, 1934, and March 8, 9 and 11. The soprano's New York recital takes place at Town Hall on November 19. (Photo by Carlo Edwards.)

ALEXANDRE BRAILOWSKY,

pianist, completely booked for appearances on the Continent during 1933-34, recently opened his season's activities, which will take him throughout Europe, ending in an extensive concert tour of Mexico. (Photo by Apeda.)

JULIA PETERS

sang over WEAF on the afternoon of November 5 and in the evening gave a program for the Pleiades Club. Her annual New York recital was given at Town Hall on October 18.

FREDERICK JAGEL,

tenor of the Metropolitan Opera, opened his fall concert tour on October 30 in Winnetka, Ill. His itinerary also includes engagements through the state and in Mississippi and South Carolina. Besides his regular season with the Metropolitan, the singer's 1933-34 schedule lists an appearance as soloist at a concert performance of Rienzi conducted by Walter Damrosch in Madison Square Garden on December 9 for the benefit of unemployed musicians; his annual New York recital at Town Hall in January; and recital engagements in Pennsylvania and New York State.

LUELLA MELIUS and OSCAR SEAGLE

photographed at Schroon Lake, N. Y., have joined forces at the New York School of Vocal Art, New York. Mr. Seagle is now the dean of the school. In the second photograph are seen, left to right: Mr. Seagle, Maurice Jacquet, musical director, and W. Fulton Melhuish, managing director of the institution.

JOSÉ SANTIAGO-FONT,

artist of Romano Romani, is singing now in opera in Bergamo and will make a tour of Holland. Last year he sang at La Scala. (Photo by Mario Crimella.)

VIRGINIA CASTELLE,

coach and accompanist of Baltimore, Md., with Theodore Reuter, baritone of the Munich Opera and Feri Roth of the Roth Quartet. The picture was taken this summer at the Austro-American International Conservatory, of which Katherine Peeples is director.

KATHLEEN ROBINSON,

contralto soloist at St. George's Church, Stuyvesant Square, New York, is under the guidance of Frederic Freemantel.

(See Inside Back Cover for Additional News Pictures)

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New York, Saturday, November 11, 1933

Horowitz, Milstein, Piatigorsky Garner Plaudits from Viennese

Three Kinds of Musical Bumble Bees—Vienna Opera Produces Pseudo-Ballet, The Last Judgment—Vienna's Youngest Orchestra Resumes Activity—Prize-Winning Pianist Heard

By ANATOL RAPOPORT

VIENNA.—Although the first weeks of the season in Vienna were not characterized by an overabundance of musical events, nevertheless the few concerts that did take place were of paramount importance. The three Russian celebrities, whose names have been linked ever since their first appearances, Horowitz, Milstein and Piatigorsky, named in alphabetical order to avoid a questionable discrimination in importance, appeared within a fortnight.

Nathan Milstein came first. His program had Bach, Handel, and Mendelssohn as the backbone. The biggest moment came in Mendelssohn's E minor concerto. If there is such a thing as carrying the audience away, Milstein did this in the first movement. In the second a string broke and interrupted the performance. But it was too late to spoil the enthusiasm which already took hold of the artist, of his first class accompanist, Jacob Gimpel, an incarnation of precision, and of every one else in the hall. In the smaller numbers of Chopin, Dohnanyi, and Rimsky-Korsakoff that followed, Milstein was at his best. A few bars before the finish of the Wieniawski Tarantella a string broke once more, and Milstein finished the remarkable recital on three strings.

Piatigorsky appeared the very next evening. His thrills lay in Weber's cello sonata and the enigmatic one by Debussy. He exhibited genuine lightness and poise. In classic works he follows the modern idiom of straight, clear-cut lines. The general impression he gave was overwhelming.

THREE KINDS OF BUMBLE BEES

I could not help noticing that Piatigorsky played the Flight of the Bumble Bee from Rimsky-Korsakoff's Tsar Saltan, for Milstein played it the night before. And since Milstein happened to be sitting next to me, I ventured to ask him whether he had conspired with Mr. Piatigorsky. This he denied. I asked him whether Mr. Horowitz would complete the cycle by playing it on the piano. This, Mr. Milstein assured me, would surely be the case. And it was the case, for Mr. Horowitz played it a week later.

I was rather perplexed in comparing the three kinds of bumble bees: Milstein's fiddle bee was more like a mosquito; Piatigorsky's cello bee had a more threatening droning quality, while Horowitz' was the elegant, playful kind, reminding those who know the story of the Tsar Saltan that the bumble bee is really a prince in disguise.

Horowitz played to a completely sold out house. He surpassed every one of his five previous appearances in Vienna. His Beethoven E flat concerto raised much learned comment from some cranks, who always insist on talking "style" whether appropriately or not. However, Liszt's A major concerto silenced even the style pedants. Prof. Oswald Kabasta accompanied him with the Vienna Symphony—a vigorous performance. Small pieces of Chopin, Debussy, and Stravinsky and the usual generous dose of encores will be enough to keep the impression of Horowitz in the minds and hearts of the Viennese until he comes again.

THE LAST JUDGMENT IN THE OPERA HOUSE

A novelty in the State Opera that aimed directly at the hearts of the musical and the unmusical masses was Margaret Wallmann's brilliant Last Judgment, which does not claim to be a ballet, although it comes fairly near to it. It may be a compromise between the interpretative individual dancing and the glaring ballet, or, say, between the ballet and the pantomime. Contrapuntal groupings and mass effects are its chief features; still it never degenerates into a spectacle. Miss Wallmann seems to have solved the problem of transferring the center of gravity of expression from the individual to the group. There is compactness of mass action, and although the mass is nearly always divided into several groups, which are as independent of each other as the voices in a contrapuntal composition, nevertheless it is not difficult to recognize a harmonic whole.

The effect becomes still greater when the action suddenly becomes "homophonic." The endless procession of souls to the place of judgment is the strongest moment of the piece. On the other hand the two scenes in heaven and hell were rather lukewarm and smacked strongly of the corresponding scenes in Gluck's Orpheus, which Miss Wallmann directed in Salzburg. The music chosen was by Handel, some of it touching in its simplicity, some naïve.

This was the big work of the evening. It was followed by the so-called Tschaikowsky Fantasy, a charming parody but by no means original. Two Russian cabaret directors, Baleieff and Yushny, had introduced these exquisite miniatures years ago. Musicians not familiar with cabarets will think immediately of the corresponding purely auditory work, Moussorgsky's Pictures in an Exposition. The Tschaikowsky Fantasy was just this translated into dance. The pieces, taken mostly from the Nutcracker suite, represented various pictures in an exposition, in which the characters were brought to life and dance. Of these especially effective were The Greek Vase, The Russian Winter, and The Arabian Caravan.

YOUNG ORCHESTRA LOSES ITS LEADER

The first concert of the newly formed Vienna Concert orchestra raised some doubts as to the possibilities of this youthful organization. Founded last season by that very energetic conductor, Hermann Scherchen who, one might say, trained his men severely,

(*Continued on page 20*)

Coast Opera Launched

(By telegram to the Musical Courier)

SAN FRANCISCO—Cyrena van Gordon and Giovanni Martinelli opened the opera season in San Francisco on November 3, singing in Saint-Saëns' Samson and Deliah. The audience gave the artists an ovation. C.

Zemlinsky's Opera Kreidekreis Has World Première in Zürich

Work Originally Scheduled by Berlin Opera, but "Exiled" by Nazi Regime—A Chinese Solomon—Successful Production—Onegin and Horowitz Win Ovations

By JOSEF KISCH

ZÜRICH.—Zürich took over, among other German artistic assets, the world première of Alexander von Zemlinsky's opera, Kreidekreis (The Circle of Chalk), which was originally intended for Berlin. And a very successful première it was; one that seems bound to be repeated internationally.

The story is based on the old Chinese drama by the fourteenth century poet Li-Hsing-Tao, who took the eventual triumph of innocence and mother-love for his theme. The German writer Klabund was responsible for the adaptation and it is his drama that the libretto follows almost word for word, despite considerable shortening and interpolated lyrics.

It tells of the innocent, seventeen-year-old daughter of a poverty stricken mother. The girl is sold to a house of ill fame. There she meets Prince Pao, who falls in love with her and offers to buy her. But he is outbid by the Mandarin, Ma, who takes the girl home and makes her his second wife. Ma adores his young wife, especially as she bears him a son. He decides to divorce his first wife, but she, learning of his intentions, poisons him and claims the child as her own. The matter is taken to court where, owing to the bribing of the judge and witnesses, little Tschang-Haitang is sentenced to death.

NOVEL LEGAL TEST

At the last moment the newly crowned emperor intervenes. He tests the women by placing the child within a chalk ring and bids them pull in either direction, to see which is strong enough to pull him over the line. The true mother has not the heart to hurt her child, but the false one jerks him with great force over the circle. The emperor, who turns out to be the former Prince Pao, then declares Tschang-Haitang to be the child's mother and not only declares her innocent but makes her his wife as well, while the wicked Yii-Pei and her accomplices are suitably punished.

The musical color which Zemlinsky has woven around this tale is particularly suitable, and if he avoids Puccini's broad vocal lines, he nevertheless knows how to achieve his effects. The work is more lyric than dramatic, though it does not lack tense scenes, notably that in the courtroom, while a delightful humor, strongly colored with irony, provides pleasant relief.

AN EFFECTIVE PRODUCTION

The production was excellent both musically and histrionically. Robert Kolisko's conducting, Schmidt-Bloss's stage directing, Roman Clemens' lively scenery, Madlen Masden's portrayal of the heroine, Bernhard Ulbrich's performance of the wicked Yii-Pei's rôle, Artur Covara's playing of Prince Pao and Fred Dostal's portrayal of Mandarin Ma, were all noteworthy contributions to an extremely praiseworthy whole. Nor must Ria Höckh, Marie Smeikal, Albert Book, Georg Oeggl, and Carl Golding in the smaller rôles be overlooked. A wealth of applause and showers of bouquets greeted the composer, the artistic directors and performers.

At two of the symphony concerts conducted by Volkmar Andreac, Vladimir Horowitz made his first bow to the Zürich public and took it by storm. His performances of Tschaikowsky's B flat minor concerto, works by Chopin, and, as a climax, the Russian dances from Stravinsky's Petrouschka aroused a delirium of enthusiasm such as has seldom been witnessed here.

RECITALISTS WELCOMED

Among the vocal recitalists Sigrid Onegin gathered a large audience around her at the Auditorium who also manifested their overwhelming admiration and delight by a tremendous offering of flowers. Another singer, the young bass-baritone Albert Book, gave a concert during which his particularly intelligent singing and the evenness of his long-ranged voice were warmly acknowledged. He was sympathetically accompanied by the young conductor, Willy Häusslein.

Music by Native Composers Performed in Mexico City

Silvestre Revueltas' Janitzio Given Première by National Conservatory Orchestra—Authentic Indian Music Heard

By ABEL PLENN

MEXICO CITY.—The National Conservatory Orchestra closed its season with a concert given at the Hidalgo Theatre on October 20. Mme. Lupe Medina de Ortega's fine interpretation of the solo part in Bach's cantata No. 51 in the final concert, remains, with perhaps one exception, as the outstanding performance of the conservatory series. The two arias separated by the recitative and followed by the chorale and hallelujah, were sung by Mme. Ortega with poetic intensity and excellent voice control, and the audience signified its appreciation with hitherto unheard-of applause for a Mexican soloist.

The exception referred to above for honors of the National Conservatory Orchestra's series is the première of Silvestre Revueltas' Janitzio, which was included in the orchestra's second program offered on October 13. Janitzio draws the inspiration for its setting from the little island of that name situated in Patzcuaro Lake in the State of Michoacan. It not only marks a definite advance in relation to Revueltas' former works for a chamber orchestra, but even leaves his symphony orchestra composition Cuanahuác—about which I expressed my enthusiasm several months ago—a good way behind, so far as unity, snap, and spontaneity of phrasal transition are concerned. The sharp-cut melody literally throbs with sunlight as it is abducted in the climbing laughter of the uninhibited wind instruments. Janitzio, as well as Revueltas' other new composition entitled 8 x Radio, was played with unusual gusto by the National Conservatory Orchestra.

Three works by new Mexican composers were offered during the series just closed, besides Carlos Chávez' Soli (which was played by the League of Composers in the early part of this year). The Legend, for chamber orchestra, by Daniel Ayala, a young Mayan composer, was hailed as a well-constructed, original work pointing to an interesting creative future for the artist. This composition is permeated with a peculiar kind of mysticism traceable to influence of the Mayan cultural tradition and prophetic writings. The Nine Haikais, for voice and small orchestra, by Luis Sandi (who is director of the National Conservatory Choir and also one of the organizers of the Mexican Orchestra which made its début on October 27) are charming, concisely constructed poems that traverse a clear and subtle variety of mood with colorful feeling, well delineated in Felipa Rodriguez' singing.

Salvador Contreras' Scherzo and Finale for violin and cello, is obviously a less mature work than the other two, revealing influences of more than one classic com-

(*Continued on page 20*)

Paul Kochanski Ill

Paul Kochanski, the violinist, is gravely ill at his New York residence, 145 East Seventy-fourth Street.

Montreal Opera Series Opens With Thais

Hope Hampton Histrionically Fine in Title Rôle—Ethel Leginska Conducts Orchestra Magnificently

By E. C. N. LANCTOT

MONTREAL, CAN.—The Montreal Opera Company began a short season of two weeks under the art direction of Albert Clerk-Jeannotte with Thais, October 30. In the title rôle, Hope Hampton looked beautiful and was histrionically superb. Miss Hampton has a good soprano voice of ample volume, her high tones reached easily to the upper register. Her success was immediate and enthusiastic. As Athanael, William Flinn acted with conviction and sincerity, but his baritone voice, finally modulated, lacks power and is most unfit for grand opera. Edward Kane as Nicias was outstanding both vocally and dramatically. The Palemon of Alfred DeLong was satisfying. Others in the cast were Lucille Beaudry (Crobyle), Rose Comete (Myrtale), Berthe Cabana (Albine), and Georges Toupin (Servant). The scenic production was commendable. Ethel Leginska conducted with enthusiasm a well rehearsed orchestra, exhibiting her authoritative command of all forces involved to a high degree. Her reading of the Méditation was masterly.

(*Continued on page 19*)

Ibbetson to Inaugurate Metropolitan Season

Bori, Johnson and Tibbett in Cast—Die Meistersinger Returns—Salomé and Merry Mount Premières—Carlo Del Corso and Virgilio Lazzari Engaged

The Metropolitan Opera Company will break a precedent this year by inaugurating its season on December 26 with an American opera. This is Deems Taylor's Peter Ibbetson, first presented by the Metropolitan in 1930-31. The cast will be headed by the three artists familiar in the leading rôles of this work—Lucrezia Bori, Edward Johnson and Lawrence Tibbett.

This and other news of the coming Metropolitan season was given to representatives of the press by Giulio Gatti-Casazza, general manager of the company. He said one consideration in his choice of the Taylor opera was that it would "offer opportunity to present in the opening performance of the season the well-deserving committee of Metropolitan artists who did such splendid work last spring to insure the continuation of the Metropolitan Opera." As will be re-

(*Continued on page 7*)

On Collecting Portraits of Musicians

Part I

By JOSEPH MULLER

FOR years I have diligently searched the columns of musical periodicals for some word about one of the most fascinating hobbies open to the lover of music—the collecting of musical portraits, manuscripts, autograph letters and printed music. I can wait no longer, and have decided to use my own limited literary talent. Due to limitations of space, I shall devote this article to one phase of the hobby, that of collecting portraits of musicians.

Hobbies usually begin early in life, if we are to believe Mr. A. Edward Newton. Mine was picture books, so far as memory serves me. During school days, pencil drawings of mythological personages covered the walls of my room. Later on, after music became one of my daily exercises, my collecting instinct assumed a musical complex, and emerged full grown into the hobby of gathering portraits and documents relating to the lives of musicians.

Seafaring, into which my wanderlust had thrown me at an early age, greatly nurtured this collecting mania of mine: in fact, it compelled me either to follow it or give up music altogether. Ships, huge steel frames divided into cages, so-called staterooms, are not conducive to Kreutzer or Rode etudes, nor to the spell of the Vieuxtemps or Wieniawski repertoire of violin music. Officers off-watch are kept awake by it and the other men, as a rule, request a "tune"—perhaps Alice, Where Art Thou? or Life on the Ocean Wave.

Even whistling on shipboard is frowned upon for fear of inviting bad weather and making extra work for the crew. I remember, one fine morning, while cruising in the Southern Atlantic, I passed under the bridge deck whistling, when the captain, in the regulation seaman's vernacular, bawled down to me to "shut up that piping." I complied immediately, but nevertheless was blamed for the breeze that sprung up in the afternoon and delayed our arrival at the Azores.

I compromised after that, left my violin on shore and took to reading musical works, along with my hobby of portrait gathering. With apologies to Boswell, I may quote his saying that "the biographical part of 'musical' literature is what I love most." And justly so, because portraits lead most naturally into this sort of reading.

An Obscure Field

The field of musical iconography has been only slightly explored and remains an almost obscure one, because the average person accepts any illustration tendered him as a true portrait of the musician it is supposed to represent. Happy family parties; idyllic landscapes with people walking therein; waterfalls and babbling brooks supported with figures and purporting to represent portraits of celebrated composers, such are the pictures one often sees.

There is, however, a rich harvest of authentic likenesses of composers, virtuosi, singers, etc., that have been painted by celebrated artists who were friendly with the musicians. The names of Vanloo, Gainsborough, David, Ingres, Delacroix, Goya, to mention but a few, bespeak the artistic value of many a musical portrait, and some of them have been splendidly engraved. Others have come down to us as rare old woodcuts; the art of mezzotinting contributed many fine prints of musicians and singers; original engravings and lithographs of prominent people of the musical world have been done from life and are plentiful; and finally came the modern use of the camera.

Some Notable Collections

The ordinary procedure in this game of collecting calls for the perusal of musical biographies, bibliographies and dictionaries, in order to form acquaintance with the material that is available. Of the greatest importance for that particular purpose is Gerber's Historisch-Biographishes Lexicon der Tonkünstler, a monumental work originally published in 1792 in two volumes and supplemented in 1812-14 by an amended edition in four volumes. Ernst Ludwig Gerber, who filled the post of court organist at Sondershausen, Germany, was an assiduous collector of musical portraits, for which he wrote biographies with the idea of correcting and amending Walther's Musikalisches Lexicon (1732). This in time resulted in his writing a new and up to date dictionary of his own, the first authoritative and comprehensive musical dictionary upon which all subsequent undertakings of the same kind have been based. Several chapters are set aside in both editions for the minute description of existing musical portraits and their engravers' names. Original paintings, drawings, statues, medals, etc. of musical celebrities that are sheltered in churches, institutions, or in private collections, are also accounted for. Gerber had surrounded himself with musicians' portraits and claimed that "familiarity with the pictures of great musical masters is the pleasantest of all ways to become acquainted with musical literature and history." Eventually, after his death in 1819, his collection of pictures and his musical library drifted to Vienna, having been bought during his lifetime by the Gesellschaft

JOHANN SEBASTIAN BACH
from the painting by Haussman engraved by S. G. Kütner, Leipsic, 1774.

der Musikfreunde, where it forms the nucleus of what is today the greatest and most precious collection of musical mementos in existence. Its musical portrait collection includes all branches of iconography, especially that of original paintings.

Also other great European music centres are noted for their collections of original paintings and drawings of musical celebrities. These treasures, the majority of which have never been engraved and in many cases are the only portraits extant, are kept in institutions consecrated to the study and history of music. Perhaps the finest assemblage of original canvases is that formed by Padre Martini, one of the most learned musicians of the eighteenth century, born in Bologna in 1706. After his death in 1784 his musical library, which was one of the most extensive in Europe, went partly to the court library at Vienna, and the rest, including a great number of original oil paintings of musicians and singers, was incorporated with the archives of the Accademia Filarmonica, and remained at Bologna in the Liceo Musicale. Every available wall space in that large institution is taken up, and even the corridors and hallways are crowded with these pictures representing famous composers and instrumental and singing masters of the past three or four centuries.

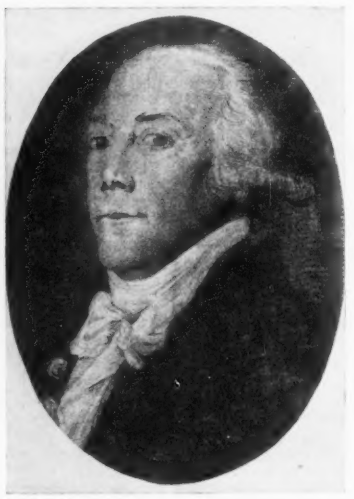
In Naples, the Real Conservatorio di Musica, the old San Pietro a Majella, has one of the finest collections of autographs and manuscripts of all the masters of the Neapolitan School, and a portrait gallery almost equal to that at Bologna. This was made possible by the energy and perseverance of its librarian, Francesco Florimo (1800-1888), who was a student at the conservatory and a pupil of Zingarelli. Florimo was selected for the post of librarian in 1826 and during his administration, which lasted until the time of his death, he made the library one of the most interesting ones in Europe. He bequeathed his large collection of paintings and musical mementos (the gathering of which had been his absorbing hobby) to the institution, *"persuaso che in nessun altro luogo le sue care memoria potevano essere meglio conservate alla gloria dell' arte ed all' ammirazione della posterita, che in questo santuario dell' armonio."* (Il Museo Storico Musicale di S. Pietro a Majella; Ettore Santagata; Napoli,...1930.)

Immortal Bach Material

Unfortunately, not all the great musical portrait collections of the past have been thus preserved for posterity. There are at least two important ones on record, the Carl Philipp Emanuel Bach, and the Aloys Fuchs collections, that were dispersed after the death of their owners. Of these collections only a part can be traced today. The Bach collection, a numerically small, but for the history of musical bibliography, a highly important one, has been so thoroughly scattered that it has almost vanished from sight.

This was founded on a collection of musical pictures, mostly portraits of the Bach family, to which Carl Philipp Emanuel Bach, the third and most distinguished son of the great Johann Sebastian, fell heir after the death of his illustrious father. The son's share of the inheritance also included unpublished manuscripts of Johann Sebastian and his forebears, and Bach family papers. His own son, Johann Sebastian, a talented painter, christened after his grandfather, contributed a number of portrait sketches in pencil and oils to his father's collection. He died, however, in his thirtieth year while studying in Rome under Oesler. (His portrait, by the way, the engraving by Griesmann, entitled "Johann Sebastian Bach" and showing him reading a book on drawing, has often been held to represent his grandfather when a young man.) The collection grew considerably during Bach's stay in Berlin, where he filled the post as court musician to the Crown Prince (afterwards Frederick II, the Great) for almost thirty years, and where he came in contact with many musical celebrities who visited the Court.

After leaving Berlin, and making his home in Hamburg as organist and musical director at the St. Michaelis Church, C. P. E. Bach kept in constant touch with his fellow artists and, taking advantage of his opportunities, he added many a fine specimen to his collection of portraits of musicians and singers. This, however, was dissipated after his death, which occurred in 1788. Two years later his widow, issued a catalogue, *Verzeichnis des musikalischen Nachlasses des verstorbenen Capellmeisters Carl Phil. Em. Bach,..*Hamburg,...1790, a very scarce and historically important pamphlet, wherein the precious



ERNST LUDWIG GERBER,
from the original drawing in the collection of the Society of Friends of Music, Vienna.

Bach documents, manuscripts of different members of the family (including C. P. E. Bach's own compositions) and heirlooms, together with the collection of over 400 original paintings, drawings, engravings, etc., of musical interest, are listed and offered for sale. The present whereabouts of these treasures can be traced to some extent, but the majority of the pictures, at least, seem to be irretrievably lost. The portraits, in fact, the entire library, which is minutely described in the catalogue, was sold separately to the highest bidder, and Johanna Maria Bach, the widow, was evidently anxious to dispose of it, according to a batch of no less than thirty-seven letters that have been acquired from the Heyer sale by the German musicologist Dr. Ernst Fritz Schmid, who made excellent use of them in his book, *Carl Philipp Emanuel Bach und seine Kammermusik;* Kassel,...1931.

This lively correspondence, which begins in 1790 and ends in 1804, is between the daughter Caroline Bach, who acted as her mother's secretary up to 1795, when Frau Kapellmeister Bach died, and J. J. H. Westphal, the Schwerin organist, who was a lifelong friend and great admirer of Bach. The frequent mention made in the letters of the purchase of certain pictures may yet solve the mystery of the present whereabouts of some of these portraits. Westphal died in 1835 and his musical library, which also included musical portraits, was sold. The musical section of it was bought by the music-historian and lexicographer Fétis, who bequeathed it to the Biblioteque Royale at Brussels. The catalogue of this collection, which does not include the portrait section or Westphal's private papers proves that the material was disposed of separately. One portrait from his collection, the oil painting of Johann Joseph Fux (1660-1741), the famous organist and chapel master to Emperor Charles VI, was bought from his estate by Joseph Sonnleithner for the Gesellschaft der Musikfreunde in Vienna.

Few Surviving Bach Portraits

However, less than half a dozen original drawings, the Abel, Quantz, Lolli, Pisendel portraits, from the Bach collection and a few paintings can be accounted for. These, and a few engravings, are preserved in the Berlin State Library; several are found in the collection of the Gesellschaft der Musikfreunde, having formerly belonged to Gerber; and one or two, perhaps, have found their way into my collection. One, the portrait of Johann Sebastian Bach, is a copperplate engraving made by Kütner in 1774 from the painting by E. G. Haussmann, executed in 1746. Carl Philipp Emanuel ordered these prints and sent copies to his friends. He could not have been as pleased with them as might be expected, because in a letter to Forkel (his father's earliest monographist) he pronounces the print as only "a fair likeness of my late father." My copy, which bears his autograph, the penciled "Bach" in the upper margin, could be one of these presentation copies. Another, the anonymous engraving of the organist J. C. Kühnau, carries bibliographical data of the musician in Bach's own handwriting and unquestionably belonged to his collection. And a third, is a splendid watercolor drawing of Carl Philipp Emanuel, himself. No artist's name is given. I found it years ago in an old book stall in Hamburg, among a lot of prints.

The other well known collection, the Aloys Fuchs, which was sold in the open market after its founder's death, fared, however, better than that of Bach, in spite of a portion of it having disappeared. The greater and most important part, the autograph section, has come to places where it will be preserved and cherished as long as music lasts.

The history of it is briefly this: Aloys Fuchs (1799-1853), who lived in Vienna where he eked out a modest living as a bass singer in the cathedral and as a government employé, was a passionate collector of musical autographs, books and portraits. He was keenly interested in anything connected with the history and literature of music; wrote articles for musical magazines, and for a person in humble circumstances, assembled one of the most remarkable collections of musicana. Ill health, however, forced him to sell some of his treasures piecemeal and in time almost his whole collection was scattered. After his death, Sigismund Thalberg, the pianist, bought the remaining autographs, the portraits went to Berlin, and his library was purchased by institutions and book dealers. Fuchs was a connoisseur of Bach manuscripts and an expert of Mozart's and Beethoven's writings; for that reason alone the dispersal of his lifework is to be regretted. The greater part of his precious manuscripts, after changing hands during his lifetime, eventually found their way to the Berlin State Library and to other musical libraries. The Gesellschaft der Musikfreunde in Vienna owns a part of them. His connection with that society was a happy one; he assisted greatly in the building up of their autograph collection, and as regards the pictures, he donated a number of portraits, continuing where Gerber had left off.

How to Collect Musical Pictures

Returning to the present-day mode of picture gathering, let me say that Gerber's lexicons give the novice the proper start and an idea of the large pasture he may cultivate; and trade catalogues do the rest and help him to his heart's content—allowing, of course, that his pocketbook will stand the strain. Take, for instance, the Drugulin catalogue of the history of the theatre and music, Leipzig, 1864, and the musical portrait catalogue of Georg Lau & Co., Munich, 1884. These two publications are regular textbooks, listing available portraits and giving information about them that is not found elsewhere. And for reference purposes about English portraits, the Reeves, Maggs Brothers, Ellis, and other London catalogues are indispensable. Mine are buckram-bound and always at hand.

Not long ago I had an experience with one of these old pamphlets, whereby I proved (in contradiction to my wife) that the saving of these booklets pays for itself in the long run. On that particular evening, while using old and obsolete German portrait catalogues in order to help classify my Beethoveniana, I stumbled upon a Beethoven portrait listed for sale and missing in my collection. It was the etching by August Semmler, and was marked "sehr selten" (very scarce). (I am still hunting for it!) But, lo and behold, in the very

(*Continued on page* 21)

Rodzinski Cheered in First Cleveland Orchestra Concert

New Conductor Leads Memorable Performance Before Capacity Audience

CLEVELAND, O.—The tense atmosphere of expectancy surrounding the opening of our somewhat belated symphony season was finally relieved when, on October 26 and 28, Dr. Artur Rodzinski, the new commander of our Cleveland forces, took up his baton to conduct a memorable performance of the Brahms C minor symphony. The young conductor was greeted with almost unprecedented honors upon his initial appearance, the orchestra saluting him with a *tusch* and the entire capacity audience rising in deference to the exceptional musical qualities with which he had electrified his audience upon his first visit last spring. The coveted S. R. O. sign had been replaced by hundreds of additional chairs—as many as the fire department would permit—and many a disappointed music-lover was turned away from the doors. Visibly moved by an overwhelming reception, the conductor turned to take up his duties with the orchestra and a hush of silence fell upon the house as the strains of Weber's Oberon overture ushered in a program replete with intensity of design, perfection in form, mastery of musical content and extraordinary musicianship. There is one item upon which all critics and all laymen agree: the orchestra has been transformed fairly beyond recognition in one short week of rehearsals.

Brahms' first symphony, familiar through dozens of performances by many a noted leader, took on new beauties; clarity of detail enlightened it and the melodic quality stood out in ever shining contrast to its ruggedness. Cheers rewarded the new conductor who shared the honors with his men.

The entr'acte from Moussorgsky's Khovanstchina and Respighi's Pines of Rome, interpreted with infinite charm, brought this initial concert to a close.

FORTNIGHTLY CLUB SCHEDULE

The Fortnightly Musical Club has selected the new Recital Hall for all its activities, which are to be manifold during the coming season. In addition to a costume recital to mark the opening event, there will be programs of French, German, Italian and American composers. One concert is to be given by the Fortnightly Chorus and another will be devoted to compositions by the members of the manuscript section. An interesting program consists of the compositions by the sons of Johann Sebastian Bach, and the presentation of an intimate early opera is to be announced later.

The popular Cleveland artist Lila Robeson was heard in a program of German songs and operatic excerpts at the Roosevelt Junior High School Auditorium, with Donna Goodbread at the piano, both artists winning much acclaim. Miss Robeson's opulent contralto and perfect diction elicited enthusiastic applause from her audience.

Arthur W. Quimby, curator of the Cleveland Museum of Art, and Melville Smith, associate professor of music at Western Reserve University, are alternating in presenting the complete organ works of J. S. Bach. A discussion of the music on the program precedes it in every instance. This series is highly popular with music pupils of every instrument as well as students of musical history.

The Orpheus Male Chorus, under the direction of Charles D. Dawe, has engaged Richard Bonelli for its concert at Masonic Hall this season. A feature of this year's program will be four Russian numbers new to Cleveland. Rehearsals are already in progress.

Under the direction of Mrs. Emil Brudno, the Cleveland Concert Course is launching its series with an appearance of the Shan-Kar Hindu Dancers. Other artists listed are Myra Hess, Fritz Kreisler, Giovanni Martinelli and Maria Jeritza.

The Cleveland Orchestra is presenting its first out-of-town concert in Oberlin, O., where it will inaugurate this season's artists' series at Finney Chapel under the baton of Dr. Rodzinski. R. H. W.

Newark Chapter of M. E. A. Meets

NEWARK, N. J.—The Newark Chapter of the Music Educators' Association of New Jersey opened its season on October 18 with a dinner meeting, reception and musical program in the assembly rooms of the Second Presbyterian Church. More than 200 members and guests attended. The artists who shared the program, Saida Knox, contralto, and Alba Rosa Victor, violinist, assisted respectively by Walter N. Hewitt and Grace Bender, gave evidence of excellent musicianship and were applauded heartily.

David Mannes, New York educator and artist, was the guest speaker, choosing for his topic Music Education. Dr. R. A. Laslett Smith, founder and first president of the association, stressed the responsibilities vested in music teachers in coping with the new economic order and its shorter hours of labor and increased hours of recreation. F.

Harrisburg Orchestra to Open Season November 16

The Harrisburg (Pa.) Symphony Orchestra (George King Raudenbush, conductor) enters its fourth season on November 16. The soloist for the occasion is Josef Lhevinne, who will play the Chopin F minor concerto. Subsequent dates of the regular season are January 11, March 1 and April 12. Soloists are to be announced later. Several children's concerts will be offered during the season here, and the orchestra gives a series of concerts in neighboring cities and towns.

The orchestra has been increased to 110 players and is to present the regular subscription concerts in the new Forum of the State Education Building, one of the group of the State Capitol buildings.

MacDowell Club Hears Petri

Egon Petri, pianist, gave a rectial at The MacDowell Club, New York, on November 5. His program held four Bach-Busoni chorale preludes, the César Franck prelude, chorale and fugue, andante and variations, B minor (Schubert-Tausig), Medtner's Deux Contes and three études by Paganini-Liszt.

Arnold Schönberg, on First Visit, Receives the American Press

Eminent Modernist Believes There Is No Relationship Between Science and Music

Surrounded by the gentlemen of the press and photographers last week, Arnold Schönberg, the newest musical luminary come to our shores, endeavored to answer the questions hurled at him. These ranged from the food he prefers to a problematic relationship between the science of mathematics as expressed by Einstein and the science of music as developed by Schönberg. This last question particularly amused the eminent composer.

"There may be a relationship in the two fields of endeavor," he said, "but I have no idea what it is. I write music as music without any reference other than to express my feelings in tone. I do not shape my scores with a definite idea to express anything but music. All symbolic ideas are read into it by musicologists, for I have no intention when I write of solving tonal problems, creating emotional response or building unusual patterns." Mr. Schönberg speaks English quite well and with more practice will be able to make himself understood accurately.

Queried as to why he had never come to America before, he laughed and replied, "No one ever asked me here until now." As has been announced, he has come to America to teach composition at the Malkin Conservatory of Music in Boston, but he will spend one day of each week in New York teaching at a studio in Steinway Hall. Beginning on November 14 the composer will deliver his first lecture of a series in English at the New School for Social Research in New York.

DESCRIBES NEW WORKS

The composer, during this meeting, also discussed several of his new works. One of these is a concerto for cello and orchestra transcribed from a clavier concerto by Monn, a contemporary of Haydn. There are also a concerto written for string quartet and orchestra based on a Handel concerto grosso, and a new opera, entitled Moses and Aaron, composed to his own libretto.

"I am not familiar with much American music," he said. "I, of course know Roger Sessions' work which greatly pleases me and some compositions by Marc Blitzstein, which are excellent. Unfortunately I was not able to attend the orchestral performance of American works in Berlin last winter. I am indeed sorry."

Mr. Schönberg then commented on the music written by Hindemith, Milhaud, Stravinsky, Ravel and Bartok, for which he has much admiration. A reference to Alban Berg, composer of Wozzeck and Schönberg's pupil, produced the information that Berg is engaged in writing his second opera, Lulu, based on a play by Franz Wedekind.

(Photo by Transocean, Berlin)

ARNOLD SCHÖNBERG

TO APPEAR IN CONCERTS HERE

Arnold Schönberg is accompanied by his wife and his eighteen-months-old daughter Nuria. On November 2 he was the guest of honor at a concert sponsored by the Elizabeth Sprague Coolidge Foundation at the Congressional Library in Washington, D. C., when several of his compositions were played. Following this on November 9 and 10 he was received at receptions at Yale and Harvard, also under Mrs. Coolidge's auspices.

The composer has accepted Serge Koussevitzky's invitation to conduct two concerts of his music with the Boston Symphony Orchestra. In New York, on November 11, Schönberg is to be the guest of the League of Composers at a concert made up of some of his compositions, to be followed by a reception at the Town Hall Club. He remains in America until June. R. P.

Adolfo Betti Receives Chamber Music Medal

WASHINGTON, D. C.—The second award of the Coolidge medal "for eminent service to chamber music," was made on October 30 at the annual Founder's Day concert at the Library of Congress. The recipient this year was Adolfo Betti, who received the medal from Mrs. Elizabeth Sprague Coolidge. A program was given by the Pro Arte String Quartet and Ernest Hutcheson. Dr. Herbert Putnam, Librarian of Congress, read a citation naming Mr. Betti for the honor conferred upon him:

"It is a concern of this foundation not merely to promote achievement in chamber music, but to recognize it; and from time to time it will do so by the award of a medal for such an achievement. Its first such award, a year ago, was to a musicologist and patron of music with whom music as an art was an informal avocation. Today it proposes one to an artist.

"Considering the multitude of existing artists of ability and distinction, the selection of the first one for such an award might have seemed difficult. It did not prove so. Our interest is chamber music; the characteristic unit in chamber music is the string quartet; the string quartet that for twenty-five years brought to the American public in 450 cities of forty-five of our states the most delicate interpretations of the most refined programs of chamber music, was the Flonzaley. And it is to the leader of the Flonzaley during that quarter century, that its award goes today.

"It goes to him in recognition of the inestimable benefit which the quartet has rendered to musical appreciation in America, but in special recognition also of the qualities in himself which caused him to subordinate to the service of the organization the gratifications which might have been his as an individual virtuoso. Such civic spirit carries a melody of its own.

"We are happy that the award can be conferred direct upon Mr. Betti, and in the favoring presence of the diplomatic representatives of Italy, which was his birthplace, and of Switzerland which, through the generosity of one of its citizens—M. de Coppet—was the birthplace of the quartet itself, and the source of its continuing sustenance. And Mr. Betti will be additionally complimented in receiving the actual medal from the hands of *our* founder, Mrs. Coolidge herself." C. E.

Dobrowen Recovering

SAN FRANCISCO.—Issay Dobrowen, conductor of the San Francisco Symphony Orchestra, is making satisfactory progress in recovering from an illness which has confined him to a sanatorium here. B.

Metropolitan Opera Plans Announced

(*Continued from page* 5)

called, Miss Bori was chairman of the committee and Mr. Johnson and Mr. Tibbett were members.

OTHER NOVELTIES SCHEDULED

Mr. Gatti, who is entering his twenty-sixth season here, said that the remounting of Peter Ibbetson (it was not given during 1931-32) would bring the number of American works on the Metropolitan's active list to three. The other two are Gruenberg's The Emperor Jones and Howard Hanson's Merry Mount, which will receive its première.

Other novelties and restorations promised are Richard Strauss's Salomé, with Goeta Ljungberg in the title rôle; the Elektra of Strauss, and the return of Die Meistersinger to the regular repertoire. The usual Wagner matinee cycle is to be given, and Debussy's Pélléas et Mélisande will be staged.

NEW ARTISTS ENGAGED

The Metropolitan's general manager announced the engagement for the coming season of Carlo Del Corso, Italian dramatic tenor, and Virgilio Lazzari, basso.

Mr. Del Corso was born at Bagni San Giuliano, near Pisa, and made his début as a baritone at Modena. He has sung an extensive repertoire of basso rôles in many opera houses in Italy, France, Germany and Spain.

In the winter 1932, Mr. Del Corso first appeared at the Puccini Theatre in Milan as a dramatic tenor in the rôle of Johnson in Puccini's The Girl of the Golden West.

Mr. Lazzari, a naturalized American citizen, was born in Assisi. After studying voice in Rome, he made his début in grand opera as Alvise in La Gioconda at the Colon Theatre, Buenos Aires. His first appearance in the United States was with the Boston Opera Company. He later joined the Chicago Civic Opera Company and the Ravinia Opera Company, of which organization he was a member for a number of years. Mr. Lazzari has also appeared in many of the important opera houses of Europe.

Juilliard Fellowships Awarded

Ernest Hutcheson, dean of the Juilliard School of Music, New York, announces that fifty-one fellowships have been awarded to students for study at the Juilliard Graduate School during 1933-34. These awards are the result of competitive examinations held at the school during the past ten days. Twenty states are represented in this group of successful candidates.

To be admitted to the examinations applicants for fellowships must have given evidence of adequate preparation for graduate work in music, have a general education equivalent to four years of high school, be a citizen of the United States, and present a letter of recommendation from their former teachers or schools. Fellowships are awarded in the following departments of the school: conducting, composition, flute, piano, violin, cello and voice.

The winning candidates are: conducting, Henry Aaron, Francis X Buebendorf, Jr., Robert J. Cohn, Jr., David Rattner, Eugene Roger and Sam E. Weintraub; composition, Arthur Cohn, Jeanne Knowles, Ray Rabinowitz and Julia Smith; cello, Bernard Greenhouse; flute, Frances Blaisdell; violin, Arnold P. Caplan, Diana D. Dipson, Frank Gasparro, Eugenie L. Limberg and Bernard Robbins; voice, Alice Mary Anderson, Marvel Biddle, Arthur De Voss, Martha E. Dwyer, Albert Gifford, Signe Gulbrandson, Grace Virginia Howard, Rosina Lauria, Milton Moore, Walter Nagle, W. Gifford Nash, Renaldo Rovers, Rise Stevens, Nancy Thielson, Helen Van Loon and Bernard Weisfeld; piano, Marion B. Anderson, Edgar Wayne Berry, Irene Botts, Ethel Helen de Gomez, Emma Endres, Arline Falconvitch, Merle Freeland, Leonard Gillman, Pearl Minna Gould, Mary Lee Gray, Lucile Hermanson, Vladimir Kayaloff, Lillian Lefkofsky, Alberta Masiello, Edith Schiller, Milton Schwartz, Lousie Skorapa and Mary A. Williams.

National Orchestral Association in Radio Series

Leon Barzin, conductor of the National Orchestral Association, has arranged a series of broadcasts with Station WOR for that orchestra. It is expected that eight to ten concerts will be put on the air. They will be heard every Tuesday afternoon. Mr. Barzin, who was guest conductor at the Lewisohn Stadium this summer, planned the concerts to further the development of the American-taught musician, and to give young composers a chance to hear their manuscript works rehearsed. Guest soloists will assist Mr. Barzin in all of the programs. The orchestra is one of 110 pieces.

Boston Symphony Orchestra Inaugurates Beethoven Cycle

Egon Petri Fêted as Soloist in Mozart Concerto—Saengerknaben Sell Out Twice in One Day

BOSTON.—The Boston Symphony Orchestra, led by Serge Koussevitzky, began an elaborate Beethoven cycle on October 31 at Symphony Hall with the performance of the first and third symphonies. The cycle is to include all nine symphonies, several of the overtures, and two or three of the concerti, and fills the Tuesday afternoon series of concerts. This series, now in its tenth season, was inaugurated during Dr. Koussevitzky's first season with the orchestra, and was intended to take care of the overflow from the regular concerts as well as, by means of suitable programs, to attract a new audience.

In the past few seasons, the tendency of Dr. Koussevitzky has been to arrange these programs as a sort of review of the history of symphonic music. How timely is the Beethoven cycle may be gleaned from the information that the audience at the first concert was large—larger than that of last year—and decidedly responsive. The playing of the symphonies was admirable, technically and artistically, and illustrated clearly the extraordinary diversity of styles of two works written within a few years of each other. One was especially grateful for the incisive and transparent presentation of the all too rarely heard first symphony.

ENTER PETRI, REËNTER HONEGGER

For the matinee and evening concerts of November 3 and 4, in the longer series, Dr. Koussevitzky assembled a program that began with the first American performance of Honegger's Mouvement Symphonique No. 3 and ended with Tschaikowsky's fourth symphony. In between was a Mozart piano concerto in E flat (Koechel No. 482), in which the soloist was Egon Petri, making his first public appearance in this city.

By his crystal-clear presentation of the music, by the touch of virtuosity which this, one of Mozart's later works, invites, and by his warm phrasing and sympathetic style Petri made an excellent impression on his Boston hearers, who applauded enthusiastically. Here was sincere and self-effacing artistry, at the service of the composer, making due allowance for the comparatively heavy orchestral part of the work.

The Honegger work was greeted not, perhaps, with stony silence, but certainly not with rapturous applause by the Friday afternoon audience. Yet the music has vigor, rhythmic variety and subtlety, and interesting thematic material. The form, too, is arresting—sonata-form and slow movement (more or less) compressed into a single movement. The composition is, however, strongly reminiscent of others by Honegger, and I am inclined to agree with the acute judgment of an English critic who sees here "Pacific 231 coming back." A forceful and most lucid exposition of the new work was given by the orchestra under Koussevitzky.

It is rather late in the day to heap praise upon Koussevitzky for his inspired reading of Tschaikowsky, to whose scores he brings the ardors, dynamic and dramatic, of his own Russian temperament. But this performance of the fourth symphony was a landmark in Koussevitzky's career here, because of its intense excitement tempered, as on no previous occasion, by a superb feeling for form. Koussevitzky's treatment of the first movement made the music, for all of its emotional riot, stand out in bold relief, so that every voice, every phrase, was heard clearly. The performance of the symphony was followed by one of the most tumultuous demonstrations Koussevitzky and the orchestra have had in a long time.

SAENGERKNABEN HEARD

The Wiener Saengerknaben gave two concerts on the afternoon and evening of October 29 at Jordan Hall before audiences which filled the auditorium. As on the occasions of their first appearances here last season, the boys captivated their listeners by their disciplined musicality in the choral numbers, combined with fetching artlessness in the operetta, Wedding by Lanternlight, by Offenbach. So great was their success here that a return engagement was promptly announced for three performances on November 10, 11 and 12.

NOTES FROM THE SCHOOLS

John Gruber, Boston pianist, the winner of the recent competition held by the MacDowell Club of New York City, is at present a pupil of Manfred Malkin at the Malkin Conservatory of Music in Boston. Mr. Gruber, who will avail himself later in the season of the award—a début recital in New York City—and who will soon give a concert at Jordan Hall here, received all of his training in Boston, most of it at the New England Conservatory of Music under Howard Goding.

The College of Music of Boston University announces a new Normal Course in Piano Teaching, based on the Sherwood Music School Piano Course, under the direction of Maude Downes of the faculty. Instruction is to be given both by private lessons and by classes.

Wallace Goodrich, director of the New England Conservatory of Music, has been appointed a member of the visiting committee in music at Harvard University, his associates including, among others, Serge Koussevitzky and Thomas W. Surette. . . . Francis Findlay, supervisor of school music at the conservatory, has been appointed a member of the national committee on public education and public welfare of the National Education Association.

The faculty concert at the Longy School of Music on October 31 featured Elena Barberi, pianist, in the Mozart sonata in C minor, the Schumann fantasy, and five preludes of Debussy. M. S.

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Reiner Leads Casella Novelty In Initial Rochester Concert

Rosa Ponselle and Ernest Hutcheson Offer Brilliant Recitals

ROCHESTER, N. Y.—Fritz Reiner directed the Rochester Philharmonic in its opening concert on November 2 with notable success. The program avoided for the most part the too well-travelled paths of orchestral literature, and ventured into some extremely interesting by-ways. Included were an American première, Symphonic Fragments from Casella's new opera, La Donna Serpente, and three other works which were new to Rochester audiences.

Berlioz' Roman Carnival overture opened the program, and was followed by an inspired reading of the second Schumann symphony. The extracts from Casella's latest opera are musically interesting enough to be effective as concert music, divorced from stage atmosphere. The orchestration of the work is brilliant and vital. An early opus of DeFalla was given a hearing, and a Sailors' Dance from Glière's ballet, The Red Poppy, was such a popular success that Mr. Reiner was forced to repeat the number. Rossini's humorous overture to Il Signor Bruschino closed the program.

A new seating arrangement employed this year gave better balance and more sonority to the orchestra. Under Mr. Reiner the ensemble, especially in the string section, was excellent, and the concert was played with an enthusiasm and vitality which owed much to the conductor's dynamic personality.

PONSELLE REAPS OVATION

Rosa Ponselle was heard in a brilliant recital which opened the Eastman Theatre series of concerts. The versatility of the diva's glorious voice was demonstrated in a program which contained several arias and a varied array of shorter songs.

Miss Ponselle's impassioned performance of two Carmen arias won prolonged applause, and an excerpt from La Traviata found much favor. Exceptionally beautiful was her tender singing of Marietta's Lied from Korngold's opera, The Dead City. Songs by Wolf-Ferrari, Respighi, Tosti, Donaudy, and Castelnuovo Tedesco provided effective contrast. Stuart Ross furnished the admirable accompaniments.

Miss Ponselle has rightly become a high favorite with Rochester audiences both in opera and recital by virtue of her supreme vocal equipment, dramatic power, and charming stage presence.

HUTCHESON BEGINS SERIES

Ernest Hutcheson started the Kilbourn Hall series of chamber music concerts with a program including the Liszt B minor sonata, the D'Albert transcription of the Bach prelude and fugue in D, the artist's own delightful arrangement of the well-known *scherzo* from Midsummer Night's Dream by Mendelssohn, a group of Chopin, and the Scriabin sonata in F sharp.

It was Mr. Hutcheson's first recital in many years. He played to a capacity audience which approved his efforts enthusiastically, and which refused to leave the hall until five encores had been granted. The pianist's smooth and effortless technic, beauty of tone, and never-failing musicianship were impressively demonstrated during the whole of the evening. The Bach was played with commendable restraint, and the Liszt was a triumph of virtuosity.

At noon, preceding the concert, Mr. Hutcheson gave a detailed and scholarly analysis of the Liszt sonata for the student body of the Eastman School of Music.

CIVIC ORCHESTRA "POP"

The Rochester Civic Orchestra, with Guy Fraser Harrison conducting, opened its series of "pop" concerts with an all-Russian program, which included shorter works of Tschaikowsky, Glazounoff and Borodin. Rae Potter Roberts, soprano, appeared as soloist in four songs of Rimsky-Korsakoff and Tschaikowsky, and sang pleasingly. The size of the audience broke all existing records for opening concerts of the Civic Orchestra, and testified to the growing orchestral-consciousness of the general Rochester public.

The Rochester Light Opera Company will present The Prince of Pilsen, musical comedy success of thirty years ago, on November 24, as its second offering of the season. Leroy Morlock will appear in the title rôle. Other principals include Erla Remington, Mary Langie, Clayton Knope, Nathan Emanuel, and Martin Vogt. T. G.

Hans Barth Gives Recital

A historical program of harpsichord and piano music was given at the Salon de Musique, Barbizon-Plaza, on November 5, by Hans Barth. The program comprised numbers by Scarlatti, Haydn, Gossec, Mozart, Beethoven, Mendelssohn, Schumann, Chopin, Paganini-Liszt, MacDowell, Rachmaninoff and Hans Barth.

Mr. Barth revealed anew his fine pianistic qualities—a singing tone, facile technic and commendable rhythm, coupled with a sound musicianship. His playing was highly enjoyable as well as instructive, and he was cordially received. V.

Mayor Greets Martinelli in San Francisco

SAN FRANCISCO.—Giovanni Martinelli arrived in this city at noon on October 30, and was received at the station by Mayor Rossi, who welcomed him to the city and accompanied him to the Fairmont Hotel with a police escort. In the afternoon Mr. Patrizi, editor of l'Italia, tendered a reception in honor of Senator and Mrs. Marconi. The Mayor was in attendance and Martinelli sang. The following day Martinelli gave a dinner at the Fairmont, entertaining the Mayor, Senator and Mrs. Marconi, Mr. Patrizi, Maestro Gaetano Merola and other prominent people. D.

GIOVANNI MARTINELLI

Music Scholarships at Syracuse University

SYRACUSE, N. Y.—The College of Fine Arts at Syracuse University announces the following scholarship awards for 1933-34: graduate scholarships in music to Ivan Rasmussen, Henry Romanelli, Frederick Schweppe, William Ried, Clair McGavern and Mark Fax; undergraduate scholarships in music to Pauline Wily, Harris Pine, Irvine Orton, Ola Woodward, Donald Willets, Marjorie Hamill, Mecislaus Orszewski, Celia Black, Myron Maxon, Fred Parciany, Paul Schmidtchen, Helen Pierce, Howard White, Esther Francisco, Guilford Plumley, Caspar Loadwick, Arabella Simiele, Rose Wartsky, William Steven, Jack Duro, Virginia Newkirk, Herbert Ryder and Vivien Packard. The recipients of the awards represent the states of North Dakota, Indiana, Georgia, Pennsylvania, Maryland, Delaware, New Jersey and New York.

Mary McCormic to Marry Harry Bannister

Mary McCormic, soprano of the former Chicago Opera Company, and Harry Bannister, who recently was divorced from Ann Harding, have announced their engagement.

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Thomas Acclaimed as Soloist With Minneapolis Orchestra

Ormandy and Players Welcomed by Huge Audience—Pons, Bampton and Meisle Delight in Recitals

MINNEAPOLIS, MINN.—October witnessed the complete resumption of all musical activities in the Twin Cities. The opening concert of the Minneapolis Symphony Orchestra always indicates the real beginning of the concert season, and when Eugene Ormandy raised his baton for the first tone of the thirty-first season, October 28, the same thrill as of old passed through the huge audience. Ormandy was in superb fettle and made the evening memorable by a reading of Till Eulenspiegel's Merry Pranks by Strauss—it was sheer virtuosity on the part of conductor and players. Schumann's symphony No. 4 was read with the spirit of fidelity, but unconsciously there crept in cross-currents made up of what Schumann may have meant, and what Ormandy would have meant had he written the work; the latter emphasis was the more vital and interesting. A first performance here of Bach's Toccata and Fugue in D minor, arranged by Ormandy and the Molinari orchestration of Debussy's L'Isle Joyeuse were of unusual interest. Enesco's Roumanian Rhapsody No. 1 ended the program.

John Charles Thomas was the soloist and in songs and arias delighted the enthusiastic audience. His unequalled legato, tonal vitality and beauty made of Dank sei dir Herr (Handel), E dove t' aggiri, Cesti, Zueignung (Strauss) Eri tu (Verdi's The Masked Ball) and several encores, admirable examples of the high art of singing. The entire concert was a joyful rite.

NEW OPERA GROUP IN DÉBUT

An infant musical organization, The Twin City Civic Opera Association, has instantly made its place as one of the significant organizations of these cities. Four gala performances of Balfe's The Bohemian Girl in the Municipal Auditorium beginning October 4 brought opera to many thousands and demonstrated that scores of our local singers are capable of superior singing and acting. Balfe's work was staged in a big way, hundreds in the chorus, with excellent scenic and lighting effects. Thure Fredrickson, the conductor, was outstanding in achievement although Genevieve Naegle Perry as Arline, Rowena Williams, as the Gipsy Queen, Enmund Cronun as Thaddeus, Edwin Johnson as Devilshoof and Grant Kelliher as Count Arnheim deserved the praise they received for their singing and acting. The minor rôles were ably handled. This event was the first of several scheduled by this organization.

Lily Pons opened the University of Minnesota Artists' Course in Northrop Auditorium on October 12. She charmed another large audience (all of these October audiences have been large). Several arias, those without which coloratura sopranos would cease to function like Caro nome from Rigoletto by Verdi and Una voce poco fa by Rossini from The Barber of Seville and many delightful songs made up the program. Singing with liquid beauty encores, several of them, were given after repeated recalls. Herbert Carrick supplied accompaniments and Henry C. Woempner furnished valuable assistance when flute obbligato was required.

The St. Paul Schubert Club auspiciously opened its concert season with a recital by Rose Bampton in the People's Church Auditorium on October 23. The fame of this American contralto attracted another large gathering, an audience which expressed increasing enthusiasm as the program disclosed the superb equipment of the artist. Miss Bampton's program displayed such a bewildering variety of emotional content and technical demands that each number came to the listener as something fresh and beautiful. Many encores added to the pleasure. L'Amour de moi was a legato highlight, while Seguidilla by de Falla was a brilliant climax. Julia Elbogen, a recent and important addition to the pianists of the Northwest, proved to be of inestimable value to the singer with her accompaniments.

The thirty-second annual convention of Minnesota Music Teachers was held at the St. Paul Hotel on October 24 and 25. Discussions and addresses covering current topics as well as recitals filled the two days. Speakers were Frances Boardman, Mary Willard, John G. Rockwell, Mrs. Carlyle Scott, William H. Barnes, Robert Fullerton, Rev. Francis A. Missia, E. M. Phillips, R. Buchanan Morton, Malcolm D. McMillan, John Thompson, and G. A. Thornton. The Lota Mundy String Quartet (consisting of Lota Mundy, Solveig Gullixson, Geraldine Gerhard and Adeline Milch) were heard on October 24 and the following day Agnes Rast Snyder, contralto, gave a program of Brahms songs. On the afternoon of October 24 selections from Bach's B minor Mass were heard and in the evening A Century of Progress in American Music was enacted.

Guy Maier and Lee Pattison opened the St. Paul Civic Concerts on October 24. Kathryn Meisle appeared in recital before the Thursday Musical Club on October 26 and was acclaimed by the numerous audience for her superb singing of an admirable program. E. G. K.

Myra Hess Returns for Eleventh Season

English Pianist Has Extensive Coast-to-coast Booking

MYRA HESS

Myra Hess, one of the most brilliant of the pianists of the Tobias Matthay cult, will enter on her eleventh season in America in January. In an interview with the English artist's manager, Annie Friedberg, she stated that Miss Hess has another extensive schedule here, which she will fulfill after playing some forty times in Great Britain and Holland during the earlier part of the season. Miss Hess opens her American engagements in Boston and ends the list in California in April. She will be heard for the first time by American audiences in the Brahms B flat major concerto, which she recently played in London for the first time anywhere.

"It was under my management that Myra Hess first played in this country on January 17, 1922," Miss Friedberg said. "Since then she has come over every season but two, and one season she made the voyage twice. She has enjoyed a constantly increasing popularity here and has been heard widely in recital and appeared repeatedly with all the major orchestras.

"It is an illustration of the following she has attained when I tell you that as early as last August I received checks from people asking for tickets *en bloc* for any recitals that Myra Hess was giving in New York. As her bookings were not yet completed, I returned the money, but this gives some idea of the importance the public attaches to her appearances. Also, I have already had requests from various American cities for places on her 1934-35 itinerary.

Miss Hess will only give one New York recital this winter, due to the time limitation of her American schedule. This takes place at Town Hall on January 20." M. L. S.

Hutcheson and Pro Arte Quartet Heard at Library of Congress

John Charles Thomas Sings with National Symphony Orchestra

WASHINGTON, D. C.—On October 30, at the Chamber Music Auditorium of the Library of Congress, sponsored by the Elizabeth Sprague Coolidge Foundation, a concert of chamber music was offered to a capacity audience. The opening number was quartet in C minor, op. 60 (Brahms) in which Ernest Hutcheson, pianist, and members of the Pro Arte String Quartet proved from the interpretation, the test of a perfect ensemble. Mr. Hutcheson played with that consummate sense of balance necessary to the complete realization of chamber music. That A. Onnou and L. Halleux, violins; G. Prevost, viola, and R. Maas, cello, members of the Pro Arte String Quartet of Brussels, are masters of a fine ensemble was evidenced in the playing of Darius Milhaud's string quartet No. 8—a modern composition (dedicated to Mrs. Coolidge) and the Beethoven string quartet in B flat, op. 130. The audience was keenly enthusiastic and recalled the artists repeatedly.

Mrs. Coolidge awarded to Adolfo Betti, for forty-five years leader of the Flonzaley Quartet, a medal in recognition of his contribution to chamber music.

THOMAS HEARD WITH ORCHESTRA

On November 2 John Charles Thomas was the soloist at the National Symphony Orchestra's concert. Constitution Hall was filled to capacity. The famous baritone, in his second appearance with the National Symphony Orchestra, received the greatest ovation ever tendered to an artist in this city.

With orchestral accompaniment Thomas sang in superb manner, Dank sei dir Herr (Handel), E dove t'aggiri (Cesti) and Zueignung (Richard Strauss) in the first half of the program, and Iago's Credo from Othello (Verdi) in the second half.

The orchestra under the baton of Hans Kindler, played Benedetto Marcello's Adagio —a transcription for strings and harp from the third of Bach's so-called Vivaldi concerti for the harpsichord and the Beethoven symphony No. 8, closing with de Falla's Two Spanish Dances. This work proved the highlight of the orchestral contribution to the concert.

Another step to higher symphonic attainments was when the National Symphony Orchestra (Mr. Kindler conducting) at Constitution Hall on October 26, before a large audience, played Weber's Euryanthe overture, the rarely heard Chausson symphony in B flat major, Eichheim's Oriental Impressions and Liszt's Tasso. G. S.

Max Jacobs Heads Trenton Symphony Orchestra

TRENTON, N. J.—The Trenton Symphony Orchestra announces through its board of governors that the organization's new conductor is Max Jacobs, for the past five years head of the Young Men's Symphony Orchestra of New York (a group of 110), and organizer and director of the New Brunswick Symphony Society and the Hunterdon County Symphony Orchestras. The schedule for the season of the Trenton Symphony Orchestra holds three Tuesday evening concerts in the Memorial Building, Stacy Park, November 14, January 23 and March 12, and three Saturday afternoon concerts for children on dates to be announced. The November 14 concert will be entirely symphonic and consist of works never before performed in Trenton.

The Trenton Symphony was organized in 1920, and the principal personnel has changed little since its inception. Among the professional musicians of Trenton to identify themselves with the Trenton Symphony Orchestra are Gustav Hagedorn, Albert Stretch, Percy Ryder, J. E. Curry, Hartley Sinclair, Robert Jannelli and T. A. Kirkham. The following officers are listed: A. Velmont Sallada, executive manager; James R. Barber, treasurer; Mrs. Gertrude Schultz, concert manager; Percy Ryder, orchestra manager. R. P.

Juilliard Orchestra Concert Scheduled for November 19

The Orchestra of the Juilliard School of Music (Albert Stoessel, conductor) will give the first concert of its season on November 19 at the Juilliard School, New York. Mary Becker, violinist, is the soloist, and the program holds Sibelius' symphony in D. Griffes' symphonic poem The Pleasure Dome of Kubla Khan, the concerto for violin and orchestra in B minor of Saint-Saëns and the overture to Wagner's The Flying Dutchman.

This is the orchestra's sixth season. During this time the organization has developed from a small string orchestra to full symphonic proportions. Adhering to his original policy in planning programs for this body, Mr. Stoessel has included in each program works of American composers.

Miss Becker holds a fellowship in violin at the Juilliard Graduate School. She is the daughter of Conrad L. Becker, for thirty-eight years head of the violin department at Syracuse (N. Y.) University, and until five years ago her only teacher. When she graduated from high school, she was so advanced in her music that she completed the four year course at the College of Fine Arts, Syracuse University, in one year, graduating with the highest honors both in violin and piano, and playing a full recital program on each instrument. During the past three years Miss Becker has been heard in recitals through the country under the supervision of the National Music League.

Petri Soloist with Orchestra of 400

An orchestra, said to be the largest ever heard on the air, will broadcast from the world's largest studio on November 12, when the American Federation of Musicians offers a special program from Radio City in connection with the National Broadcasting Company's celebration of its occupancy of the new headquarters. Four hundred musicians form the orchestra, which, conducted by Frank Black, NBC general musical director, has Egon Petri, Dutch pianist, as the soloist. The program, lasting an hour, will be broadcast over an NBC-WJZ network. Joseph Weber, president of the American Federation of Musicians, is to be the speaker. A special performance by the orchestra of Tschaikowsky's 1812 Overture, and Petri's interpretation of Liszt's E flat major concerto are the highlights of the program.

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NEW YORK CONCERTS

OCTOBER 30

Frank Bishop A Town Hall recital by Frank Bishop, young American pianist, who has appeared in New York in other seasons, and has also played in recital and with orchestras in Europe, brought a well-chosen program played to an interested audience. Mr. Bishop showed excellent discrimination and catholicity in preparing his list, which included a Vivaldi-Bach concerto, Franck's prelude, chorale and fugue, Mozart's sonata in F major (K. 332), Scriabin's sonata No. 4, and a group of Chopin pieces. In his interpretations, too, the pianist manifested serious musicianship and technical prowess. He made his best impression in the Mozart sonata, which was played with evident knowledge of tradition. The audience was definitely cordial, and showed its appreciation by warm applause and requests for encores.

OCTOBER 31

National Orchestral Association This matinée (the first of the season) by the National Orchestral Association, Leon Barzin, conductor, crowded Carnegie Hall to the doors with a highly responsive throng of auditors.

The opening number was the local premiere of Arnold Zemachson's Chorale and Fugue, D minor, opus 4. The piece had been done previously by orchestras in other American cities, and was reviewed in the Musical Courier. Mr. Zemachson, of Russian birth, is now a resident of New York. His composition has clarity, excellent craftsmanship, and a mounting climax that ends in a sonorous finale. The audience liked the work and its composer bowed acknowledgments from an upper box.

The other orchestral example on the program was Schubert's C major symphony, No. 7, and it was read by Mr. Barzin with poetical spirit and outstanding control of delivery and tonal nuance. His orchestra of youthful players is of fine quality this season, and gave eager, zestful performances, which promise to develop into outstanding achievement as the season advances.

Between the two orchestral displays, Ray Lev, a young Brooklyn pianist, was the soloist in the B flat minor concerto by Tschaikowsky. She proved to be possessed of vim and strength and also delicacy when required, but her technic showed many disturbing lapses. She has a useful idea of style and good sense of rhythm. Miss Lev won many rounds of warm applause.

Jooss Ballet A capacity audience, comprising members of every strata from the élite of the metropolitan population, crowded the Forrest Theatre on this evening, to witness the American début of the Ballets Jooss, which has a wide reputation in Europe. Manager F. C. Coppicus brought Kurt Jooss (artistic director) and his troupe to this country, and made a tasteful selection and a wise one, to judge by the insistent enthusiasm with which the visitors were received at their première in our land.

The Jooss artists are not merely dancers, but also interpreters and pantomimists of high attainments. They do not go in for the abstruse kind of terpsichorean endeavor which leaves the spectator puzzled as to its meaning. Jooss sees to it that his program numbers have "story" and that it is brought out with certainty and eloquence.

Impressions of a Big City opened the entertainment at the début, with choreography by Jooss, and the music (played on two pianos), Tansman's Sonatine Transatlantique. The series of scenes was typical, colorful, and vivid. Pavane on the Death of an Infanta, with music by Ravel, was the second offering, and not an outstanding one. A Ball in Vienna had charm, grace, and delicate coloring, with the white and blue tones of the costumes. The music was by Lanner.

With the final presentation came the *clou* and great sensation of the evening, a dance drama in eight scenes, by Jooss, called The Green Table, the music by Fritz Cohen. This intense and gripping spectacle is as powerful an indictment of the horrors of war, as ever has been presented in pantomime. The subject, starting with the futile gestures of statesmen gathered around the diplomatic green table, is a biting satire with its irony punctuated here and there, however, by episodes of pity and tenderness. Over all, rules Death, waving the flag of glory triumphantly at the end, and bidding its followers join him in processional obedience.

Kurt Jooss gave a marvelous impersonation as Death, a terrifying figure in make up, a sinister apparition that moved with inexorable sternness, impassivity, and compelling rhythm. Others who scored strikingly were Ernst Uthoff, Rudolf Pescht, Elsa Kahl, Lisa Czobel, and particularly Karl Bergeest.

Fritz Cohen's music is highly suggestive and welded convincingly with the action. Mr. Cohen and Hans Muller-Kray played the score on two pianos. They also performed several pieces between the dance numbers, but it cannot be said that the offerings ranked especially high as piano ensemble art.

Jessie Peters and Ralph Zirkle Jessie Peters and Ralph Zirkle, who have previously appeared in the Middle West as a two-piano team, made their Town Hall début before an audience which applauded the pianist's efforts. The program was made up of works composed especially for two pianos and was distinguished by its inclusion of a sonata in G minor by Pasquini, the version performed being the modern realization of the work made by Felice Boghen on the composer's figured bass for two harpsichords. To this was added Mozart's fugue in C minor and two representatives of the Romantic school, Saint Saëns' variations on a theme of Beethoven and Liszt's Concerto Pathétique, neither of which proved as rewarding for twentieth century ears as the earlier music. A final group included Bax' atmospheric Moy Mell and two works by Charles Haubiel, the Menuet from his Suite Passecaille and a Capriccio Diabolico, of lively and harmonically original makeup. The performers played with evident feeling for the various styles of music represented, their contributions being marked by vigor, full tone and considerable mastery of the difficult ensemble problems presented by two-piano music. Encores were added at the close.

NOVEMBER 2

Lawrence Tibbett The first concert of the Town Hall Endowment Series presented Lawrence Tibbett in a rousing recital for an audience which completely filled every available seat and occupied so much of the platform that listeners were within an arm's length of the eminent American baritone.

Mr. Tibbett, a champion of programs in English, sang every selection of the evening in this tongue, with the single exception of one encore, The Evening Star from Tannhäuser, which he enunciated in incomparable German. The music began with Handel and journeyed through Warlock, Brahms, Schubert, Gruenberg, Edward Harris, Jacques Wolfe, to Moussorgsky, Mortimer Browning and Coleridge-Taylor. American composers were favored in addition by songs of Frank LaForge and Deems Taylor among the many encores which the rapturous audience demanded upon every possible occasion. Of the native music offered the excerpt from Emperor Jones by Louis Gruenberg, the songs of Edward Harris, Frank LaForge, Jacques Wolfe and the new opus, The Spite Fence, by Mortimer Browning, were outstanding in musical content and clarity of mood. Mr. Tibbett's interpretations of them attested his consummate musicianship.

The popular baritone sang with that dramatic force and intensity which have gained him national admiration. Liquidity of tone and perfection of phrase were comforting to the listener's senses, and his enunciation was effortless and precise.

Stewart Wille was Mr. Tibbett's accomplished accompanist. He also played two groups of piano compositions. The first held a Bach chorale arranged by Myra Hess and a Bach organ prelude transcribed by Alexander Siloti. These Mr. Wille played with that essential element of simplicity which a true interpretation of Bach demands. Works of Griffes and Lecuona showed that he has a keen perception of the rhythmic and harmonic subtleties of the modernistic era.

Philharmonic Orchestra Randall Thompson's symphony No. 2, in E minor, was heard at the Thursday evening and Friday afternoon Carnegie Hall concerts of the Philharmonic Orchestra.

Mr. Thompson, thirty-four years old, is an American, born in New York, and now living in that city. He is an organist and choral director, and has won several musical fellowships and prizes. This second symphony was premiered at Rochester, N. Y., in 1930-31.

At the local first hearing last week, the Thompson opus proved to be of unusual interest. It has no program, and the composer's only published explanation is that he desired to write four separate movements of different character, with general balance as to style. He also added that he has made only light use of percussion instruments, as he wished the music itself to carry its own rhythmic announcements.

Mr. Thompson succeeded well in his endeavor. His symphony is craftsmanlike writing, compact, coördinated, and orchestrated colorfully, and with distinction. The harmonization is conservative, and the only indications of present-day influences, are occasional touches of idealized jazz and a few chords of "blue" suggestion. For the rest, the symphony might have been written thirty years ago. It is tuneful, straightforward, appealing music. The melodies are simple and their development never becomes obscured with complicated elaborations. The opening section is particularly bright and stimulative, and the slow movement has decided charm. The whole composition expresses cheerfulness, avoids tragic implications, and has a recognizable American character. Genuinely hearty applause and many recalls rewarded the composer.

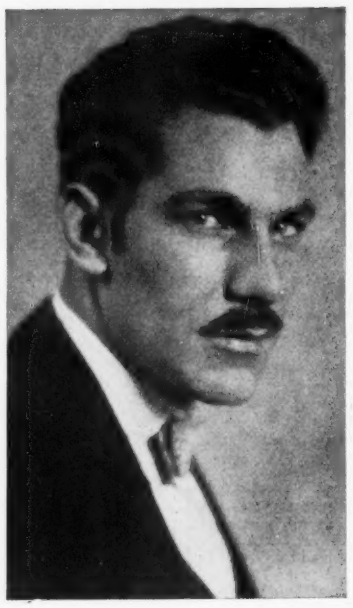
Bruno Walter chose two other works to flank the Thompson pages—the Bach-Weiner orchestration of the great C major toccata and fugue (for organ) and Strauss' Symphonica Domestica. The conductor gave eloquent readings, and the orchestra responded with its best performing art.

The Weiner scoring is apt and effective. Strauss' work still sounds picturesque, brilliant, and melodiously attractive.

NOVEMBER 3

Curtis String Quartet The Curtis String Quartet, composed of former honor students of the Curtis Institute in Philadelphia, organized under the artistic direction of Dr. Louis Bailly, made their first New York appearance of the season at Town Hall in a refreshingly unhackneyed program. The list underwent alteration at the last moment, owing to the illness of Dr. Bailly, who was to have participated in the Brahms G major quintet. The works offered were Haydn's quartet in C major, op. 54, No. 2; Schubert's quartet in G major, op. 161, and Schumann's quartet in A major, op. 41, No. 3. Especially for those whose liking for Schubert chamber music is nowadays seldom gratified by opportunities to hear the less familiar works, this was a most satisfying evening. The playing of the quartet shows excellent technical equipment on the part of the individual members (Jascha Brodsky, first violin, Benjamin Sharlip, second violin; Max Aronoff, viola; Orlando Cole, cello), and a tendency to perform their works in a not too self-assertive manner, thus letting the music speak for itself. If this method has certain drawbacks in the slight degree of virtuosic brilliance which their performances proffered on this occasion, there were many moments of searching and sensitive lyricism, particularly in such inimitable passages as the dance-like *allegro vivace* of the Schubert quartet. The young artists are to be congratulated on their fidelity to the spirit of the music which they performed. The audience was a sizeable and warmly appreciative one.

(*Continued on page 13*)



QUINTO MAGANINI,

conductor of the Maganini Chamber Symphony, will direct his orchestra in a program at Town Hall, New York, on November 26. On the six days preceding this concert Mr. Maganini and his organization fulfill as many engagements on tour, presenting the same program that the Town Hall audience is to hear. Among the numbers on this list are an ancient Greek melody; three early American pieces, two of them transcribed by Mr. Maganini; a group by J. S. Bach and his sons, and the first performances of Habanera (Maganini).

New York Opera Association Broadcasts Pagliacci

Madeleine Keltie, soprano of the San Carlo Opera Company, sang the rôle of Nedda in the New York Opera Association's radio presentation of Pagliacci on November 5. Rolf Gerard, formerly of the San Francisco Opera Company, took the part of Canio; Attilio Ruffo, the two rôles of Tonio and Silvio, and John Alda sang Harlequin. A chorus of thirty under the direction of Maurice Jacquet was especially trained for the production. The narrator was Charles D. Isaacson.

Roxas Back From Tour With Martinelli

Emilio A. Roxas has returned from a short concert tour as accompanist for Giovanni Martinelli. The itinerary included appearances in Atlanta, Ga., San Antonio, Tex., and Wichita, Kans. At each recital Mr. Roxas contributed solo piano numbers, as well as acting as accompanist.

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See review on page 22

Heifetz and Tibbett Present Magnificent Chicago Recitals

Eminent Artists Greeted by Enthusiastic Crowds — Activities of Music Schools

CHICAGO.—The LeMay-Vermett Concert Service made its début in the concert field here by presenting Jascha Heifetz in recital at Orchestra Hall on October 29. He won the acclaim of the listeners in an unhackneyed program that displayed all the qualities of this extraordinary violinist. As to technical perfection, flawless intonation, and impeccable musicianship, Heifetz stands among the greatest. The tone that he drew from his instrument was voluminous and of great warmth.

TIBBETT OPENS MONDAY NIGHT CONCERTS

So pleased was the Girl Scout organization with the results Grace Denton obtained last season, that again this year they have placed under her management a series of benefit concerts, which began on October 30 with a song recital by Lawrence Tibbett. That the Auditorium Theatre was completely sold out speaks volumes for the drawing power of Tibbett as well as for the management of the concerts.

Tibbett is one of those singers who please the layman as much as the musician. He is not only a musician, a fine singer, but a great showman. What he sings does not go over the head of the masses. He sings to them and the message contained in the song is so well expressed that every mood is understandable. That sort of musical recitation is uncommon among singers. Though the possessor of a glorious voice, Tibbett's strongest appeal is made through his interpretation. He colors his voice differently for each song and even his handling of Handel, Brahms and Schubert charms the layman as much as when he sings Jacques Wolfe's The Hand-Organ Man or Sunday Every Day. There are many singers who understand the stage, but very few who understand the public. A fine actor without gestures, with the dignity required of a recitalist, Tibbett puts into his singing a certain action that he knows must get over the footlights, and his personality is as ingratiating on the concert platform as on the operatic stage or on the screen. He was splendidly supported at the piano by Stewart Wille, who also contributed several piano soli. These were so well liked that several encores had to be granted.

JESSIE B. HALL PRESENTS CONCERTS

Jessie B. Hall presented Ruth Huebner, soprano, in recital at Curtiss Hall on October 26. The sonata and song recital given by Doriss Wittich, pianist, Michael Wilkomirski, violinist, and George Dopp, baritone, at Kimball Hall on October 31, was also under Miss Hall's management.

SIGMA ALPHA IOTA

Sigma Alpha Iota sponsored Blanche Boyce in an organ recital at the Hall of Religion, A Century of Progress, on Armistice Day. This was the fourth organ program given by members of Sigma Alpha Iota in the Hall of Religion.

Sigma Delta chapter of Sigma Alpha Iota, located at the University of Illinois, presented a concert at the Illinois Host House, A Century of Progress, on November 10.

CHICAGO MUSICAL COLLEGE STUDENT ACTIVITIES

Marjorie Brown, former student of Rudolph Ganz, recently was heard in a piano recital at West Palm Beach, Fla.

Pauline Berges, coloratura soprano, sang the leading rôle in the Pirates of Penzance, given by the Little Opera Company at the Y. M. C. A. auditorium recently.

Peter Hudiakowsky was soloist at the reception tendered by Gen. Charles Dawes at the City Bank. He also appeared with the Russian Orchestra at the Carlton Hotel, Oak Park, at the Women's Club banquet. Mr. Hudiakowsky is a voice student at the college.

Ellen Hougeson, pupil of Rudolph Ganz, appeared as soloist for the Albany Park Women's Club.

S. Leonardo Acker, international tenor, recently presented a recital in which he was accompanied by Alyce Lavinia Martin, a student of Viola Cole-Audet. Miss Martin also played several soli.

AMERICAN CONSERVATORY NOTES

Evelyn Ham, contralto, pupil of Karleton Hackett, has been engaged for the quartet at the Washington Boulevard Methodist Church, Oak Park.

Mortimer Scheff, pianist, appeared in recital at the Academy of Our Lady on October 27. Mr. Scheff played two concerti on this program and also gave a demonstration of scale playing in all forms and rhythms.

Earle Armil of the faculty, has been engaged as tenor soloist at the Oak Park, Ill., Congregational Church.

Esther Goodwin, contralto, with Ruth Taylor at the piano, gave a program at the Chicago Home for the Aged on October 30.

Beatrice Eppstein, student of Heniot Levy, will appear in a piano recital at Kimball Hall on November 20.

Piano pupils of Pearl Appel and Ruth Alexander played in a recital at the conservatory on November 5.

RENÉ DEVRIES.

Krueger to Direct Opéra Intime in Chicago

CHICAGO.—The New York Music Guild (Karl Krueger, director) is presenting three evenings of *opéra intime* in the great ballroom of the Palmer House here on November 21, December 19 and January 23. Mrs. Howard Linn is the chairman of the committee sponsoring these performances, which are for the benefit of Olivet Institute. Harold McCormick is honorary chairman of the board.

Mr. Krueger is conductor of the Kansas City (Mo.) Philharmonic Orchestra and was formerly of the Vienna Opera. He models the performances of the New York Music Guild after the presentations of *opéras intimes* given in the Redoutensaal of the Vienna Hofburg by the Vienna Opera under Richard Strauss and Franz Schalk. This form harks back to the beginnings of opera in the drawing rooms of the great houses of the aristocracy.

On November 21 a double bill—Rimsky-Korsakoff's Mozart and Salieri and Gluck's The Duped Cadi—will be presented. The rôle of Salieri in this opera was one of Chaliapin's. In Chicago, Norman Cordon is to sing this part and Robert Long that of Mozart. The cast for the Gluck opus is: Fatime (Katherine Witwer), Zelmire (Irene Williams), Omega (Marjorie Maxwell), The Cadi (Norman Cordon), Nuradin (Robert Long), Omar (Frederick Jencks). The settings for the first works are by Mrs. Walter Paepcke. George Cauuet is the stage director.

McCormack Visits Radio City Studios

John McCormack, who always has been interested in the technical end of radio, recently made a tour of the Radio City studios of the National Broadcasting Company, which are approaching completion. The Irish tenor, heard each Wednesday evening over an NBC network, was looking forward to the company's move to Radio City, which he believed would provide him with improved facilities for broadcasting.

"I am enthusiastic about the acoustical control offered in the new studios," he said, "a control far superior to any ever before achieved. O. B. Hanson, NBC manager of technical operations and engineering, who escorted me through Radio City, explained the studio construction.

"I was especially pleased with four large studios which are provided with mechanically controlled sliding wall panels, which make it possible to vary the acoustical effect. When the panels, sound-proofed themselves, are moved back, they expose a hard wall surface which makes the studio more 'live.'"

The singer explained that he liked a fairly "live" studio, in preference to one completely treated with acoustical material. "I also was greatly interested in the main control room and the power room," he continued, "and I asked many questions of the engineers regarding the technicalities of broadcasting and acoustics. As I looked over the vast NBC headquarters, I recalled my first broadcast, in 1923, over WEAF, when the studios were located at 195 Broadway, and at which Mr. Hanson officiated as engineer.

"It has been a big ten years," remarked the tenor. "People then said radio was just a fad. Well, if it is, it is a mighty hearty one!"

C.

Saida Knox Returns from Tour

Saida Knox, contralto, returned recently from a six weeks' tour which included appearances in Baltimore, Md., Philadelphia, Syracuse, N. Y., Newark, N. J., and Toronto, Can. She is now preparing her concert and operatic repertoire for engagements this winter. Miss Knox was soloist with the Perolé String Quartet over Station WOR on November 7 and will appear with the Bamberger Little Symphony Orchestra on December 5.

Brown to Broadcast Schubert Program

Episodes in the life of Franz Schubert will be dramatized over Station WOR on November 14, during the violin recital of Eddy Brown. Among the Schubert compositions to be played are Ave Maria, Serenade, a part of the Unfinished Symphony, and the radio première of Concertstück.

HELEN TESCHNER TAS

Critical Comments

on NEW YORK RECITAL and HOLLAND TOUR

New York Times, October 30, 1933, By H. H.

HELEN TESCHNER TAS GIVES VIOLIN RECITAL

TARTINI, RESPIGHI AND BACH THE MAIN FEATURES IN HER TOWN HALL PROGRAM

Miss Tas's playing displayed throughout good taste and musicianship; the careful feeling for phrase, the delicately turned ornamentation that marks the sensitive as well as the skilled virtuoso. By virtue of these qualities, and a lack of all ostentation and bravura, her playing was particularly grateful, one imagines, to musicians. The audience, liberally sprinkled with fiddlers, evidently enjoyed itself.

New York Herald-Tribune, October 30, 1933, By J. D. B.

Mme. Tas is a dignified, mature player, with an admirable technical equipment, an agreeable tone and solidly grounded musicianship. Her taste is flawless and her conceptions were consistently interesting. The audience was both large and well disposed.

New York World-Telegram, October 30, 1933

Helen Teschner Tas pleased another large audience in a program made up of sonatas by Tartini and by Respighi, Bach's D minor partita for unaccompanied violin, and a group of shorter pieces by Szymanowsky, Paganini, Prokofieff, Samazeuilh and de Falla.

New York Eve. Sun, October 30, 1933

Violin playing of many virtues was accomplished at Town Hall last night by Helen Teschner Tas in a program of solid musical value. The largest part of her evening Miss Tas devoted to sonatas by Tartini and Respighi, and the D minor partita of Bach. Throughout the two sonatas Miss Tas's playing commended itself by a sure grasp of the essentials of the instrument; a well-produced tone, fine accuracy of intonation and a sufficient range of dynamics. These qualities were accompanied by a degree of musicianship that was thoroughly equal to the task she had set for herself.

New York Eve. Post, October 30, 1933

The Bach Chaconne we have with us always. Only rarely, however, does a violinist include in a recital program the entire Partita in D Minor, of which the Chaconne is the concluding movement. Helen Teschner Tas signalized her return to the New York public by performing all five movements in her Town Hall recital last night and did this with credit to her art.

Brooklyn (N. Y.) Daily Eagle; October 30, 1933

Helen Teschner Tas, a gifted violinist and a sound musician, gave her first recital of the season last night in the Town Hall. Her facile technic, good taste and intelligence lent plausibility and a certain interest to the tiresome Respighi Sonata. The same qualities had wider scope in the opening Tartini in G minor and the Bach Partita in D minor, for violin alone, which were the other major works on the list. The program was brought to a brilliant conclusion by five short pieces.

HOLLAND SPRING TOUR OF 1933

De Residentiebode (Courier of the Residence)—The Hague

Helen Teschner Tas belongs to those who deserve full attention. Her playing is technically very praiseworthy. Tone forming, bowing, etc., are completely controlled. The program was valuable and interesting. One could fully appreciate what a beautiful instrument Mme. Teschner Tas uses, and what a beautiful tone she draws from it.

Nieuwe Rotterdamsche Courant—Rotterdam

Helen Teschner Tas, appeared at last night's concert under the direction of Willem Mengelberg and played Mozart's D Major concerto. Her beautiful, finely cultured violin playing immediately appealed to the large audience—the hall was practically sold out.

De Courant—Amsterdam

What attracts attention at once in the playing of Helen Teschner Tas is her completely finished technical equipment, position, bowing, left hand, it is all of the first order and with enviable ease she plays her beautiful instrument. Violinistically there exist no difficulties for her and there are beautiful moments of luminous playing.

De Tyd (The Times)—Amsterdam

Her playing of the Mozart D Major Concerto aroused much admiration, being highly artistic and excellent technically. Her sonorous tone has a beautiful timbre, the passage work was smooth, and supported by well-controlled changes of position. She gave full measure of her ability to Mozart's exquisite Opus which thus received an excellent interpretation. We are anxious to hear Helen Teschner Tas more often.

Haagsche Courant—The Hague

Helen Teschner Tas is an artist worthy of one's full attention. We heard a carefully composed program. The concertizer interpreted all with violinistic mastery and a certain aristocratic and splendid musicality.

De Maasbode (Courier of the Meuse)—Rotterdam

Some years ago we heard this American violinist here and appreciated in Helen Teschner Tas at that time especially the technical ability of her playing. At present that quality has developed still more, in assurance and quiet control. The tone of this violinist is really very beautiful, the cantilene is strong and warmly colored. The program which she brought deserved full attention. She can go easily from the classical music to the modern and back, because she fully controls her playing. Exquisitely classical was her interpretation of Bach's Chaconne. Also with the group of modern pieces, the violinist made an excellent impression.

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Vast Throng Applauds Tibbett Opening Season in Vancouver

Resident Symphony Orchestra Plays—Elman Welcomed Enthusiastically

VANCOUVER, B. C.—Lawrence Tibbett, American baritone, opened his concert season on October 4 in this city, singing in the Vancouver Theatre before an audience so vast that the stage was used to accommodate the overflow. His program included songs by Schubert, Brahms, Rachmaninoff, Lully, Lingrenzi, Carl Loewe, and several Negro spirituals. Tibbett was lavish with his encores and completely won his hearers with his superlatively beautiful voice and his uncanny flair for word characterization. Stewart Wille was a trustworthy, artistic and sympathetic accompanist.

The Vancouver Symphony Orchestra, under the baton of Allard de Ridder, gave a splendid concert for a large and enthusiastic audience. The program featured the César Franck symphony in D minor and the overture to Weber's opera Euryanthe. Jan Cherniavsky, Russian pianist, was the assisting artist, playing the Schumann concerto in A minor with distinction.

Michio Ito, Japanese dancer, appeared with his assisting artists on October 14 in the Vancouver Theatre. The personnel of the company included Warren Crosby, Lillian Powell, Marjorie Booth and Betty Jordan. Anton Rolland arranged the piano accompaniments. A return engagement was played on October 31.

BACH PROGRAM PRESENTED

Bach music was the feature of the opening recital of the Vancouver Woman's Musical Club on October 18 in the Hotel Vancouver. Of particular interest was the triple piano concerto in D minor played by Mrs. Hugh Verrall, Elsa Disney and Edna Rogers. Avis Phillips, soprano, sang three arias from the Bach cantatas, and W. H. Carr completed the program with three Handel numbers, accompanied by Marguerite Carr. Ira Swartz was the accompanist for Miss Phillips.

George Boyd, Scottish basso, assisted by Stewart Tait, violinist ,and Bertha Strang, accompanist, gave a concert in the Hotel Georgia on October 19 in aid of the Burns' Fellowship Sunshine Fund.

Mischa Elman, eminent Russian violinist, made a welcome reappearance in the Vancouver Theatre on October 23, before a large audience. His delightful program consisting of the Mozart sonata in D flat major, the Glazounoff concerto in A minor and works by Handel, Chopin-Wilhelmj, Brahms-Joachim and Fauré-Elman, was enthusiastically applauded and encored. Elman played everything magnificently. Sanford Schlussel was a praiseworthy accompanist.

Aiko Saita, young Japanese contralto, delighted her audience in the Hotel Vancouver on October 25.

One of the outstanding features of the second concert given by the Vancouver Symphony Orchestra (Mr. de Ridder, conductor) on November 5, was the performance of the Tschaikowsky 1812 Overture, for which the orchestra was augmented in the finale by the addition of the Kitsilano Boys' Band. A. A. F.

Haarlem Philharmonic Season Opens November 16

The Haarlem Philharmonic Society of New York opens its forty-third season with a concert in the grand ball room of the Waldorf-Astoria Hotel on November 16. Mrs. Everett Menzies Raynor continues as the society's president. Mrs. James C. Newkirk, chairman of the music committee, has arranged a series of programs, the list of artists including Rose Bampton (who appears at the first concert), Richard Crooks, the Aguilar Lute Quartet, Ninon Vallin, Lily Pons, Chase Baromeo, Guiomar Novaes and Giovanni Martinelli.

Photo by Apeda

MARIE
POWERS
ENTHUSIASTICALLY
RECEIVED BY BOSTON

Marie Powers, as Azucena, scored a distinct triumph. She has a rich and glowing voice which she uses well, and she acts with understanding and conviction.
—*Boston Herald, October* 1, 1933.

Marie Powers, adding to laurels garnered at the "Butterfly" matinee, was by all odds the evening's star performer. Her singing of Azucena was to a high degree exemplary, her acting sincere and forceful.
—*Boston Globe, October* 1, 1933.

Miss Powers has a strong, well-developed voice, clear in quality and capable of large volume without forcing. She appears to possess greater command of dramatic acting than most opera singers. She contrived to heighten the poignancy and the sense of bitter, obscure tragedy that the composer must have felt when he penned his music, but which, for various reasons, is not always made real in performances of "Butterfly."
—*Boston Globe, October* 1, 1933.

Miss Powers, as Siebel, made the most of her opportunity in the opening passages of the garden scene and displayed her shapely form to advantage in masculine attire.—*Boston Globe, Sept.* 30, 1933.

Marie Powers, singing Amneris, also dominated the stage by her personality and regal manner. Endowed with a rich contralto voice under excellent control, and acting her role in excellent fashion, Miss Powers added greatly to the success of the evening.
—*Boston Evening American, October* 3, 1933.

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Marjorie Garrigue Describes Visit with Nicholas Medtner

American Pianist Tells Anecdote Related to Her by Eminent Russian Composer

Marjorie Garrigue, American pianist, has won an established position in European musical circles, and has been heard in recital in London as well as in Paris.

Miss Garrigue recently described to a representative of the Musical Courier a visit that she and her husband had made to Nicholas Medtner.

"The Russian composer and his wife live in a quaint little house on a hill in the village of Montmorency, some fifteen or twenty miles north of Paris. Their lives are given over entirely to his music. Once a year he gives a recital in Paris, and sometmes ventures into the Provinces and even to England. It has been many years since he came to America. He does not seek engagements. These two are happiest in the little house with his Erard grand and his ceaseless composing. His published works already include thirteen sonatas for the piano.

"On one of those cold and rainy afternoons so characteristic of Paris and its environs, my husband and I took tea with Mr. and Mrs. Medtner and talked about music and musicians. I had brought along my Pianists Programs notebook—a loose-leaf book in which I keep typewritten copies of all the pianist programs I've heard in the past five years—for I wanted to show Medtner to what extent and by whom his compositions were being played in America. I turned to a Rachmaninoff program which included the Medtner Fairy Tale in B minor and placed the book before the composer.

A MATTER OF TIMING

"'I see,' said Medtner. 'But what's all this?' and he pointed to the figures beside the compositions.

"Those are the timings," I replied. "We carry a stop-watch to recitals and tabulate the time in which each piece is played."

"'Oh, ho!' cried Medtner. 'Rachmaninoff played my piece in three minutes and nine seconds! The next time I see him I'll tell him he played it too fast!'

"We all laughed tremendously at that. It is the composer's nature to be frank and natural—from the first moment. He is a medium-sized man but his head is very large and beautifully shaped. His blue eyes are full of changing lights and his complexion pink and fresh. He has a delightful sense of humor, enjoys telling funny stories and laughing at those told by others. Mme. Medtner adores him.

"But he had a great deal to say on the serious side of art. Once, when the conversation turned to the subject of talent, he declared emphatically, 'When people say such and such a person is so talented but doesn't like to work; then I tell them that without the knowledge of how to work plus the

MARJORIE GARRIGUE

strong desire to work, there is no talent. Talent is knowing how to work.'

"It was a joy to work with Medtner. The day of my visit I played for him several of his compositions. He entered into the study of their interpretation with a concentration that was complete yielding to the music itself. Sometimes he would listen without saying a word while I played a piece entirely through. Again he would walk back and forth, discussing its interpretation. Sometimes he would run to the piano and play phrases or pieces. And since his compositions are so full of varied movement and color I took especial note of what he said about tempi:

"'To discover and retain the correct valuation of a phrase—play it in absolutely strict tempo—sometimes slowly and again very rapidly—in order to test the relation of contiguous notes to each other. Then, with the basis of exact values, construct the moving, flowing circle of the phrase—its rubato.'" F. S.

New York Civic Orchestra Becomes State Controlled Organization

Rudolph Thomas, Conductor from Inception, Comments on Growth of Ensemble

Rudolph Thomas is the conductor of the New York Civic Orchestra, which was organized in February, 1933, under his leadership and under the auspices of the Gibson Committee. Walter Damrosch took a great interest in the orchestra and helped select its name. Beginning on March 1, Mr. Thomas conducted this body of eighty-five musicians in one concert each week, and by June 1 fifteen symphonic programs had been given, comprising such works as Brahms' third symphony, Strauss' Death and Transfiguration and Ravel's Rapsodie Espagnole.

Then the Educational Department of the State of New York took over the orchestra on the relief plan, making this group what is believed to be the first state supported symphony orchestra in the United States. Since June Mr. Thomas has conducted two concerts each week at the Museum of Natural History, New York, and the Museum of Arts and Sciences in Brooklyn. The first audiences were small, consisting of only a few hundred persons. Now they have grown to such proportions that there is a regular attendance of 2,500 at the Brooklyn Saturday afternoon programs, and similar throngs hear the New York concerts.

HIGH STANDARDS MAINTAINED

"The significant part of all this," Mr. Thomas said, "is that we have never lowered our standards, having given only the finest works of musical literature, and the reception accorded them is to me convincing proof of the sound judgment of American audiences.

"We have had several guest leaders," he continued. "Theodore Cella conducted his own composition, Transatlantic Liner; Dr. Henry Hadley directed several of his own works, and recently the orchestra played under Chalmers Clifton. Occasional soloists have added to the interest of the concerts, and among the major works I have offered are the first three Brahms symphonies, the Eroica and eighth of Beethoven, Debussy's La Mer and the same composer's nocturnes and Afternoon of a Faun, almost all of Wagner's compositions that are suitable for the concert hall, Strauss' Don Juan and serenade, and works by Bach, Handel, Corelli and others. I led the orchestra in two concerts in July and August at the Juilliard Summer School—one German and one French program."

Mr. Thomas is now conducting a series of performances of Johann Strauss' Die Fledermaus which is being presented on Broadway under the title, Champagne Sec. Mr. Thomas has been guest conductor with the Cincinnati Symphony Orchestra and conductor of opera and orchestra classes at the Cincinnati Conservatory of Music. Before coming to America he conducted at the former Royal Opera in Hannover, Germany. S.

Martinelli Greeted in San Antonio Recital

Emilio Roxas, Excellent as Accompanist and Soloist

SAN ANTONIO, TEX.—The Southwest Texas Music Association (W. G. Higgins, president) presented Giovanni Martinelli, tenor, in recital, as the first attraction in its series. The program opened with the aria, O Paradiso from L'Africana, which displayed the rich, ringing tonal quality, marvelous breath control, vibrant high tones and beautiful *pianissimo*, for which Martinelli is so well known. Other groups consisted of compositions by Berlioz, Debussy, Dvorak, Leoncavallo, Tosti, Gastaldon, Spross, Rabey and George Liebling. The closing number was Celeste Aida from Aida, superbly sung. Numerous recalls and encores—which, to the delight of the audience, included Vesti la Guibba and E Lucevan Le Stelle—were necessary after each group. The able accompanist was Emilio Roxas, who gave perfect support. He also contributed two groups, which were beautifully played and had he followed the dictates of the audience, encores would have been given.

The Mexico Police Tipica Orchestra (Miguel Lerdo de Tejada, conductor) appeared in concert, *en route* to Mexico, following an appearance at the Chicago Fair. The many native instruments played by this organization, coupled with instruments in symphonic orchestras, give the playing of each composition a tone color highly pleasing and unique. A feature was the group of songs by Jose Rubio, tenor, with the conductor at the piano. Ignacio E. Lozano was in charge of local arrangements. The proceeds of the event will be devoted to the Mexican Clinic.

CIVIC OPERA FORCES HEARD

The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) presented Gustav Luder's toneful light opera The Prince of Pilsen, in the Lone Star Sunken Garden. The production was staged and directed by Coates Gwynne. The musical director was David Griffin. The cast was as follows: Carl Otto, the Prince of Pilsen, Joe Clay Roberts; Hans Wagner, from Cincinnati, O., Jack Blankfield; Lieutenant Tom Wagner, Charles Carruthers; Lord Somerset, Eric Harker; Francois, Manfred Gerhardt; Cook's Courier, Roland Klar; Sergeant Brie, Lloyd Harrington; waiter, Audley Lackey; Jimmy, Mary Ethel Vaughn; Mrs. Madison Crocker, Mrs. Arthur E. Biard; Edith Adams, Dorothy Sandlin; Sidonie, Lulie Dunbar; Nellie Wagner, Dorothy Arendt. Each performer did artistic work, both vocally and histrionically. A number of interest was the Song of the Cities. Participants were: Miss New York, Eleanor Nolte; Miss Baltimore, Betty Swallow; Miss New Orleans, Helen Maxwell; Miss Chicago, Natalie Venable; Miss Hollywood, Helen Dodd; Miss Mexico, Cuquita Blanco Sapia-Bosch; Miss Fort Sam Houston, Elizabeth Glassford. Two charming ballets were given, Liebestraum and Waltz of the Flowers, arranged by Mildred Johnson. The dancers were Mary Jo Wicks, Mary Trosper, Wanda Graham, Barbara Browne, Helen Vergen, Mary Louise Leap, Catherine Cade and Margaret Trice.

Evelyn Duerler, soprano; Rufus Craddock, baritone, and Louis de Rudder, cellist, appeared at the first of the semi-monthly concerts sponsored by Edna June Bump and Willeta Mae Clarke, at the Aurora Apartments. The numbers given were most enjoyable. S. W.

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See review on page 22

New York Concerts

(*Continued from page* 10)

NOVEMBER 4

Fritz Kreisler The afternoon at Carnegie Hall brought a violin recital by Fritz Kreisler, the portly master of the bow from the banks of the Danube.

Kreisler opened with Grieg's sonata in C minor, in which he was ably partnered by his accompanist, Carl Lamson. The work, which sounds gratifyingly fresh and disingenuous in these days of musical sophistication, received a spirited performance which, however, was slightly marred by the fact that the violin was not acclimated to the atmospheric conditions prevailing in the hall.

Next, Kreisler presented his well-known conception of the mighty Chaconne, for violin alone, by Bach. The violinist's treatment of the work was mainly along orthodox lines, except that there was a substantial infusion of romanticism into its austere musical texture, an innovation that might not find unqualified favor with strict classicists. The famous Kreislerian lilt just will out; and the sensuous undulations and spicy anticipations in rhythm cropped up here and there with somewhat irrelevant levity. Technically, the performance was imposing, save for occasional roughness in chord playing.

A group of nine pieces, headed by Chauson's Poème, comprised the third bracket on the program. In the romantic French number the violinist was at his best, projecting a full tone and emotional appeal. An adagio and a rondo by Mozart (the former attractively arranged by Carl Friedberg), a Schubert Impromptu, and five caprices by J. B. Cartier, Wieniawski and Paganini, respectively, completed the printed list. The Wieniawski Saltarello and the exacting A minor caprice of the Italian showed Kreisler as still a formidable technician, though the Paganini double stops and trills in harmonics were not as infallible as in years gone by, and the frequent ascending passages in tenths left something to be desired.

The offerings of Kreisler, the composer, were confined to his gratuitous additions after the completion of the program. Prominent among them were the still popular Liebesfreud waltz and the piquant Schön Rosmarin, that exacting test of staccato bowing. The violinist played these little creatures of his imagination with the piquancy and grace that combined to win them so much popularity at the time of their introduction to the public.

NOVEMBER 5

John Charles Thomas At his second Town Hall recital within a month, John Charles Thomas was again received by a cheering capacity attendance, who forced him to add twelve encores to a lengthy program. This list began with a group of meritorious modern settings of old English poems by Rickett, Warlock and Quilter, continued with Lieder by Carl Loewe and Schubert, and was followed by songs of Moussorgsky, Augusta Holmès, Debussy and folk music of Ireland, the North Carolina mountains and Negro spirituals.

As at his first concert, Mr. Thomas sang with consummate art, a perfection of vocal technic and tonal beauty that evoked enthusiastic admiration from his listeners. Accompanied by the musicianly Carroll Hollister, this recital was one of the outstanding events of this season.

Philharmonic Orchestra The overture, bacchanale and duet of Venus and Tannhäuser made up the first part of Bruno Walter's Sunday matinee program. In this, as well as in the third act from Siegfried, Elsa Alsen and Paul Althouse were the soloists.

Mr. Walter, in the Tannhäuser Paris version seemed to overdo himself in bringing out the sonority of the orchestra, and the climaxes were built with a fine demonstration of orchestral ensemble.

Mr. Althouse, in excellent voice, sang magnificently, displaying a technical aptitude and an interpretative finesse that evoked high enthusiasm from the audience.

Mme. Alsen was in equally fine fettle, delivering the music with that supreme Wagnerian authority for which she is eminent.

At the close of the Siegfried third act music there were cheers and stentorious applause for both conductor and soloists.

Ossip Gabrilowitsch That abidingly eminent and popular pianist, Ossip Gabrilowitsch, laying aside the baton for the keyboard, communed with great music at this Town Hall evening recital, and also spoke in accents of serene and moving art to his listeners.

It is no longer necessary to tell concertgoers how Gabrilowitsch plays. They are thrice familiar with his lofty qualities, and his audiences never fail to respond to them with absorbed interest and genuine enthusiasm. His interpretative talents remain luminous; his touch and tone continue to exert their established charm; and his technic still is a commanding example of execution.

Prolonged applause and the customary array of encores were other striking features in a program that presented Schumann's Fantasie and G minor sonata, and a number of Chopin selections which formed the second half of this recital of melody and beauty.

Madelena Paltengi This Italian-American soprano presented a costume recital of arias and songs in Italian, French, Spanish and English, which greatly pleased the company of hearers which filled Aeolian Hall to overflowing. The first song, Giannini's Manella Mia, showed that the singer has temperament in abundance, and Sibella's La Girometta was particularly graceful and charming. The French songs were characterized by sweet tone in Si J'etais (Chaminade), and appropriate action in a gavotte by Lemaire, which led to recalls. Coloratura facility in Malaguenas (Pagans) with effective high notes, and Clavelitos, (Valverde) served to show the singer in favorable light.

Two arias marked the program, Un bel di (Butterfly), and Regrets de Manon (Massenet), and were sung with attractive style, encompassing warm expression and climax. The final list included songs in English by Hall, Wright, Farley and Gilberte, and the applause was so long and loud that Miss Paltengi added two encores. Alice Davis provided artistic accompaniments, aiding the singer in every phrase.

Serge Lifar Making his American début, Serge Lifar, *premier danseur* of the Paris Opéra and last protégé of Diaghileff, danced with his company imported from Europe at the Forrest Theatre on Sunday evening. He was greeted vociferously by one of the largest and most brilliant audiences this writer has ever seen packed within the four walls of an auditorium. A crowd of standees literally jammed the space behind the orchestra seats and during intermissions it was impossible to pass through to the foyer. It seemed as if there were more people in that theatre than on the Times Square subway platform at five o'clock of an afternoon.

The program consisted of four ballets: Prometheus (interpreted to music by Beethoven); The Spectre of the Rose (based on the Fokine choreography to von Weber music); L'Après-midi d'un Faune (Debussy) and La Chatte (a one-act ballet of Sobeka written to music by Henri Sauguet). Mr. Lifar was assisted by Olga Adabache, Thadee Slavinsky, Lycette Darsonval, Roman Jasinsky, S. Kochanowsky, V. Karnetzky, L. Matlinsky and S. Bousloff. The excellent orchestra was under the leadership of Alexander Labinsky.

Serge Lifar, the embodiment of youth and vitality, gave much pleasure to his audience. With a physique of perfect proportions, he performed amazingly high elevations and postures of beauty. His Afternoon of a Faun was highly creditable, revealing an artistic conception completely in accord with the mood of the music. With his company, Lifar was recalled many times for approbation.

Other Concerts

Evelyn Levittan, pianist, Waldorf-Astoria, Tuesday Evening Musicale, October 31.

Brahna Calefman, soprano, and Marcella Geon, pianist, Barbizon, October 31, evening.

Marguerite Stoenescu, mezzo-soprano, Steinway Hall, November 1, evening.

Elisabeth Bristol Greenleaf, Songs of Newfoundland, Barbizon, November 5, afternoon.

Nina Gordani, costume song recital, Barbizon-Plaza, November 5, evening.

Szigeti Returns to America

Joseph Szigeti, Hungarian violinist, arrived in this country on November 6, having completed an extended tour of Great Britain. He began his American tour with a concert at Cornell University, Ithaca, N. Y., on November 9, and will play with three major orchestras this season, the Chicago Symphony on November 30 and December 1, the Cleveland on December 21 and 23, and the New York Philharmonic on January 3 and 5.

Novaes Here for Extensive Tour

Guiomar Novaes, Brazilian pianist, arrived from South America by the SS. Southern Cross on November 6, for a concert tour of thirty engagements which opened on November 8 with a recital at the Westover School, Farmington, Conn. Mme. Novaes is accompanied by her husband, Octavio Pinto, an architect by profession and a composer by avocation. The pianist's programs will feature music originally written by Pinto for their two little children.

BRUCE
SIMONDS

Inaugurates First of Eight Beethoven Recitals

NEW HAVEN TO HEAR 32 SONATAS PLAYED BY THIS FAMOUS PIANIST

The New Haven Journal-Courier (New Haven, Conn.), Oct. 24, 1933
By Miles Kastendieck

Through the magic of Bruce Simonds' fingers, the great personality of Beethoven lived again. The occasion was the first of eight recitals devoted to the Beethoven piano sonatas as well as the formal opening of the musical season in New Haven. Judging from the size of the audience and its keen absorption in the four sonatas of this first program, one may predict a number of rewarding evenings ahead. Not since 1927, during the centennial of his death, has the glory of Beethoven been so thoroughly realized. . . .

Having elected to play the thirty-two sonatas, Bruce Simonds has entered into the most ambitious undertaking of his career. That he is qualified to do so, was evident from the character and the quality of his performance last evening. But in addition to his excellent equipment as a pianist, there is his knowledge of the sonatas themselves which he has gleaned from years of study. The combination of his pianistic ability and his knowledge has thus raised higher our hope and expectation of what will be revealed in this exposition of Beethoven's music. Characteristically, the pianist has built all his programs with an eye for artistic balance. This first program is a study in itself; a full discussion of which, time will not allow. It served as an excellent introduction to composer and his interpreter.

. . . That Bruce Simonds achieved distinction in interpreting his program last night, few would question. On the whole, the nature of this particular music fitted his temperament. Thus he brought to the first sonata a polished and refined performance quite in the style in which it was probably conceived. The charming Opus 90 received a sensitively-poised performance. It was, in a way, the most gracious performance of the evening. . . . His performance was one of comprehension, breadth of style, and brilliance; surely one which was stirring in its appeal as it was dazzling in its execution.

The Yale Daily News (New Haven, Conn.), October 24, 1933
By A. Wanning

If last night's recital is any augury, New Haven may anticipate a notable succession of concerts in the series which Bruce Simonds has just begun. Before a large and enthusiastic audience, Mr. Simonds not only provided a brilliant opening for the musical season of 1933-34, but he proved himself more than equal to the execution of his splendid conception that the complete set of Beethoven Sonatas might be presented to the public as a great unit. The first recital of the Sonatas demonstrated again that Mr. Simonds is a musician capable of extraordinary harmony of design and subtlety of detail. For, after one had recovered from the initial thrill of pleasure which the beauty of his tone and the clarity of his playing always provide, it was this sense of a controlling intelligence that impressed itself upon one's mind. . . . His artistry is such that its subtleties demand an attentive listener. . . . Mr. Simonds' performances naturally seemed most striking when the subjects were capable of some more than surface investigation. . . The numbers and enthusiasm of last night's audience should provide valuable witness to the interesting fact that it is not necessary to humour the supposed musical infirmities of the public. There was something very close to reverence for Beethoven's music in the aspect of the audience. It applauded heartily enough when the sonata had been concluded, it is true; but what was more impressive was the absorbed attention with which it listened. One wishes that all those who maintain that the public forces an artist to perform second-rate stuff could have been there; they might have wondered over the involuntary comparison with the sighs and sneezes of an audience listening to the latest prima donna warbling the Music Box or the Humming Bird.

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NEW YORK NOVEMBER 11, 1933 No. 2796

Many a musician hath no music in his soul.

—o—

It never is a good plan to speak of your success to colleagues less fortunate than yourself.

—o—

The next stage in musical evolution seems to be cheaper grand opera.

—o—

More great composers are buried in Vienna than were born in any other country.

—o—

Great musical learning does not always produce great compositions.

—o—

Music is like wine, Cicero might have said, because age sours the bad and improves the good.

—o—

Man is supposed to die but once except when he sings hero parts in grand opera.

—o—

With Schönberg and Varèse in America this winter, our ultra-conservatives are arming for brave resistance.

—o—

"Confidence of success is almost success," says a coiner of maxims. That word "almost" will be appreciated by musical débutants.

—o—

America is to recognize Russia politically. Musically, it has always been not only recognized by this country, but also admired and loved.

—o—

That epigrammatist who wrote "God save me from a bad neighbor and a beginner on the fiddle," made his remark long before the saxophone engaged the love of ambitious amateurs.

—o—

Marconi, visiting here, and listening to some of the tooting, jazzing, and crooning on our radios, must have felt some pangs of regret that he ever invented the contraption.

—o—

The Theatre Orchestra Redivivus

Signs are not lacking that the contribution of music to theatrical productions is being newly reappraised. This is, of course, in the field of the spoken drama as presented in America, and exclusive of the perennial musical comedy and other forms of the light opera, which are, and always have been, indebted to melody as a mainstay.

A few years ago *entr'acte* music virtually disappeared from American professional theatres, except in isolated instances. This was owing in large part to the increasing costs of production and circumscribed budgets. The mounting rate of pay for union musicians, and rigid rules as to the number of players that had to be hired, played a not inconsiderable part in cooking the goose of theatre music. But with it, something charming and potently effective was banished from the playhouse. Indeed, some varieties of production can hardly be given in total silence—costume and period plays, for example, where the atmosphere of another age can be evoked with magical ease by the offstage performance of old music.

Various substitutes, such as recorded music, and even radio, were used to take the place; or in many cases, individual performers—a singer or a pianist—were employed. At the present day, London theatres use amplified mechanical music of various sorts to fill in the lengthy stage waits. But all this is at best a harsh, brazen and distressing form of melody, when magnified to the proportions necessary to fill a theatre, unless the most perfect equipment is utilized, and this is seldom the case.

At present there seems to be a restoration of incidental music in progress in the New York theatre. This is partly owing to the new vogue for romantic comedies and other plays of sentiment among some of the most successful playwrights. It is significant that Eugene O'Neill, after the stilted (in the Grecian sense, not the rhetorical) pomp of his five-hour tragedies, has given us, this year, a charming comedy of youth. The most successful production on the Manhattan stage, One Sunday Afternoon, dwells fondly on the sentimental humors of the age of bustles, the beer garden and the old, familiar song, with offstage music playing a large part in establishing the fragile appeal of its touching little saga. And one must not forget the rôle which Negro spirituals played in The Green Pastures and Run, Little Chillun.

Music, for long the neglected sister in the theatrical ménage, has stepped forward again to claim her due. This is a happy omen, for her contribution to the arts of the proscenium is of great potentiality, now that the modern harmonic idiom has enriched by many degrees the variety of the colors on her palette. There are producers of vision who look forward to a theatre in which music, the dance, declamation and movement by rhythmic choruses, no less than the potent interplay of lighting and color, will supplement the writer's art to produce something virtually new in the field of spectacle. May their dreams come to fruition, for now, more than ever, the tottering commercial theatre needs a new infusion of vital life.

—o—

What the Public Wants

Of considerable interest was the symphonic request program, selected by the votes of a nation-wide audience, presented by Leopold Stokowski and the Philadelphia Orchestra over a coast-to-coast Columbia network on October 31. This was merely an extension of the conductor's annual gauge of the tastes of Philadelphians to embrace a continent. During the last spring and summer the listeners were urged to send in their choice for the concert, which had been announced months in advance.

As might have been anticipated, the country at large voted by an overwhelming majority for Beethoven's fifth and Tschaikowsky's Pathétique symphonies, to which Dr. Stokowski added his own transcription of Bach's Come, Sweet Death. But other factors of the vote were of interest. First, so far as the twenty-five most chosen works are concerned, only three living composers were included—Sibelius for his Finlandia, Strauss with his Death and Transfiguration, and Ravel with the ubiquitous Bolero.

Second, among the eminent ones, more works of Tschaikowsky than of any other composer are listed—a total of five. Next in popularity are Beethoven and Brahms with four each; Wagner is represented by three works, and the other composers in the list—Franck, Schubert, Rimsky, Liszt, Dvorak, Sibelius, Ravel, Strauss and Debussy—by one each. Mozart, Weber and Haydn are conspicuously missing.

As all similar polls in the past, except in the case of a highly restricted and sophisticated audience, the survey showed that the public is conservative in its tastes. When it does take a liking to modern works, its preference is likely to go to some oft-performed warhorse. All of which argues the necessity for conductors to continue presenting the best of the modern output, in an effort to guide and shape the judgment of the great majority to a just appraisement of merit of the less sensational order.

—o—

Recovery in the Instrument Industry

It is glad tidings indeed that a process of improvement is being felt in the music trades industry. According to reports received from various parts of the country by the Musical Courier, which sent out questionnaires to leading firms, the manufacturers of pianos, organs and other musical instruments have felt the beneficent effect of the national recovery program. This restoration is marked in some localities, less obvious in others, but, in general, it is undeniably present. The business of organ building shows a notable renascence over last year's bulk of sales, pointing to the fact that church congregations have more liberal budgets than a twelvemonth ago, while the purchase of pianos is reported to have gained in volume in the case of certain dealers.

A leading firm of organ builders estimates that the amount of its sales during September of this year was more than seven times that of the same month a year ago; another manufacturer reports a seventy-four-fold increase in business for the same month (comparing 1932 and 1933); while a third states that his total amount is about fifty per cent. greater than a year ago. The first report is qualified as follows: "This does not necessarily serve as an index. Our total sales in 1932, up to the present, were higher than the total volume in 1933. The pipe organ industry has fallen in proportion to piano and other musical instruments industries. In looking over a recent report, I find that the total value of organs sold in the United States by all builders was less than our volume alone in either 1927 or 1928 by several hundred thousand dollars, and in those years our sales averaged close to $200,000 per month. I may say that our average sales so far for the year are approximately ten organs per month, but September, for the last several years, has been the low month." The second manufacturer says that it is difficult to divide the total business into unit sales, since it also covers partial construction of several different organs, and a certain amount of service work.

In the piano field, unit sales in many cases were increased during this September over those of a year ago, but in some the reduction in price levels served to lower slightly the revenue from these sources. A well-known manufacturing firm states that "volume is running ahead of last year." One dealer reports that "the figures, both cash and unit, run two to one in 1933 as compared with 1932." In general, the firms which have experienced increase in sales slightly outnumber those who have had a recession in their business. One company states: "It is impossible at this time to give you the comparative number of instruments covered by sales. The actual number of instruments would be approximately the same, but during 1933 the demand was greater for second hand and bargain instruments and less for new ones, because of the difference in prices." One of the largest dealers reported sales of seventy-eight instruments totalling $22,514 in September, 1932, against eighty-one totalling $17,790 in the same month this year.

The matter of credit, of course, enters into the picture. One firm states: "Our cash sales for the month of September, 1932, were $4,700, time sales, $5,400; for September, 1933, cash sales were $4,300, time sales, $6,800." Assuming that somewhat similar circumstances were experienced by other dealers, the inference might be drawn that the present spirit of greater generosity in buying is notably affecting the instrument industries, but that, on the other hand, many persons are buying on the installment plan.

This tendency, if not carried to extreme, is to be encouraged. Better a "time" sale than none at all. It is indicative of the optimistic spirit of the American people that, as soon as the blackest clouds of depression roll over, enterprising plans begin to take form in the average mind. The "Buy Now" campaign may have had a psychological influence in promoting this phenomenon. At any rate, there is no immediate prospect of America's musical instrument factories standing idle so long as loyal purchasers may be found who are willing cheerfully to assume the task of paying in nominal installments over the next few years for instruments with which to wake the echoes and chase away the last, lingering mental "dumps" of a happily forgotten past.

VARIATIONS

By Leonard Liebling

Recently the Musical Courier published a letter from Bronislaw Hubermann, violinist, to Wilhelm Furtwängler, conductor, in which the former gave his reasons for declining to play with the Berlin Philharmonic Orchestra, and based his refusal on the ground of the racial discrimination now being practiced by the government of Germany.

While the Hubermann letter appeared in many newspapers, the reply of Furtwängler, herewith appended, and not previously given out, is published exclusively in the Musical Courier:

"Dear Friend,

"I regret, for many reasons, that your letter was one of refusal. At the same time, I understand fully the reasons which you set forth. However, I cannot look upon them as being justified, for the assumption upon which you base your attitude and explanation, is incorrect.

"You—and many others who have not been in Germany recently—believe that the regular government merely changed its course; as a matter of fact, however, the present condition is the result of a revolution, a real revolution, which has taken place here. The reason it does not appear as such lies in the fact that—conforming with the German character—it took on relatively 'legal' form.

"The whole movement is a national manifestation of the largest order; an event which one has to accept and regard as reality, whether one approves of it or not. To judge of its justification, and of fate, is a fruitless matter, and I predict that, sooner or later, you will reach the same opinion.

"For the politician—and even more the artist—there is only one proper course to pursue: to accept the inevitable course of events, and to build anew upon them. In that understanding, I took the step of writing you to play for us. I am convinced that if you had accepted, and grasped the outstretched hand, important results would have been achieved. What we might have done in Berlin, all other German cities could well copy, and all your colleagues would have followed your example. This course in our musical life could have been counted upon to react also upon all the other branches of art. You, however, in strange misunderstanding of evolutionary system, seem to be waiting for the occurrence of a miracle, in the hope that history might move backward.

"Let me repeat again; that I understand only too well your feelings and your arguments; however, your practical conclusions are erroneous. Here, the publication of foreign artists' refusals to appear in Germany (some others beside you, but not giving your reasons, also declined my invitation) caused such intense indignation, that I was glad not to reveal all the names. I request, incidentally, that you keep confidential our correspondence and the fact of your refusal. I am not in favor, under present conditions in my country and yours, of discussing such questions publicly. One result would certainly be, that you could make no further appearances in Germany for the next ten years, and maybe never again.

"Your attitude makes me feel the more regret because you do not support me in my efforts—and they were as insistent ten years ago as they are now—to keep the pure sphere of art free from politics. In fact, your lack of vision completely endangers the success of my attempt.

"I fear that the Germany of today will not be in a position, after what has happened, to repeat its offer through me, to you and other international artists.

"I know: you can, of course, do as well without Germany, as it can do without you. Whether this attitude is in the best interests of art, remains another question.

"I greet you heartily, as ever,

"Yours,

"WILHELM FURTWÄNGLER."

* * *

Since it has become known that Leopold Godowsky contemplates the transference of his artistic activities to Europe, a movement is forming in New York toward trying to induce him to become a permanent resident in the metropolis, for the purpose of forming a master class here, and coaching professional concert pianists in their recital programs. Questioning in various directions, reveals a wide desire toward that end.

It is not necessary to point out the towering importance of the genius, Godowsky. He has done more for the piano repertoire and for piano technic and art, than any other musician since the passing of Chopin, Liszt, and Brahms. The Godowsky compositions, transcriptions, and editings, represent a completely new outlook and a vital advance of thought and technic in regard to the keyboard as an interpretative medium. His own great achievements as a performer, have long ago demonstrated his theories as realizable facts generally accepted by all his eminent colleagues. They unanimously look upon him as the outstanding authority of their profession.

It is to be hoped that Godowsky may not become lost to New York. Those interested in keeping him here, can reach him at the Hotel Ansonia, Seventy-third Street and Broadway.

* * *

Yonkers, N. Y.

Dear Variations:

The note on Mahler apropos of the performance of his first symphony by the Philharmonic-Symphony Orchestra under Bruno Walter's direction, appearing in the Musical Courier of October 20, proved of uncommon interest to one reader of your paper.

A sympathetic, yea, even friendly appraisal of a Mahler Symphony is most unusual in this city of musical culture. With the exception of Mr. Pitts Sanborn in the World-Telegram, hardly any of the reviewers of the daily press had a good word for Mahler. Mr. William J. Henderson, in the Sun of October 13, gave Mahler the *coup de grace*. To question the good faith or the judgment of such a distinguished chronicler of musical events were sheer impertinence. However, there are other eminent authorities who differ with the conclusions arrived at by the dean of the New York music critics. Mr. Ernest Newman, in the London Sunday Times of October 8, has this to say of Mahler in a review of a performance (not of a Mahler work, but of Delius' Idyll for soprano, baritone, and orchestra): "A century hence it will probably be decided that in Delius and Mahler (especially the Mahler of the last section of Das Lied von der Erde) the five hundred years old civilization that is now in rapid process of crumbling, sang its supremely beautiful swan song."

The case of another New York critic and his relation to Mahler is worthy of note. I am referring to Mr. Olin Downes of the New York Times who, after the first performance of the Mahler work, seemed to have been much impressed with it and Bruno Walter's reading of it. On hearing it a second time a few days later, Mr. Downes recanted. If I were to suggest that the reading of some of Mr. Downes' colleagues' comments on Mahler may have been responsible in having had even a slight psychological influence over Mr. Downes' better critical judgment, if not over his better nature, I should do Mr. Downes a grave injustice, so I shall refrain from making such a suggestion. I shall even go so far as to forgive and forget the extra kick which Mr. Downes, apropos of nothing in particular, felt the need of giving Mahler while reviewing a composition of a different composer within the same week.

Mr. Downes loves Tschaikowsky and has espoused his cause in a city in which very few writers on music (you are one of the few) have had the courage to espouse the cause of Mahler. The professional critic's attitude toward Mahler's music is one of uncertainty whether to be bored or annoyed with it. In that respect Mahler shares the fate of his twin brother—though of a different temperament—Bruckner. Whenever a Mahler symphony is played the critics seem to like Bruckner the better of the two, and when Bruckner is played they like Mahler best.

Certainly the playing of the Philharmonic-Symphony Orchestra under Bruno Walter was a revelation. Walter seems happiest when he conducts the music of the three big M's, namely, Mozart, Mahler, and Mendelssohn. Mengelberg once pronounced Mahler the greatest symphonist since Beethoven. (Or did he say a greater symphonist than Beethoven?) With this one need not agree, but if I were permitted to venture a guess, I should go on record that the next generation will grant Mahler the place that is justly his; namely, of being one of the two most significant figures in symphonic music since the death of Brahms. (The other is Bruckner).

Yours very truly,

ALFRED LIEBAN.

* * *

"I see," writes J. P. F., "that Gershwin is to play his Rhapsody in Blue at Pittsburgh on November 19. I hope that in the city of coal and smoke, his Rhapsody won't turn Black."

* * *

No trio by any great composer ever made the success of Three Little Pigs.

* * *

Under the caption of "Nazi Bones," the New York World-Telegram last week published this:

LONDON, Nov. 1.—German authorities are discouraging publication or circulation in Germany of the American song "Lazy Bones" because it encourages idleness and does not conform to Nazi ideals, publishing houses were informed today.

* * *

And the New York Times, in an October 29 item from Roslyn, L. I., says that at a local musicale, Mlle. Antoinette Sherwood *placed* a program on the organ in the music room."

* * *

D. M. writes: "I see in the newspapers that Yale scientists are trying to improve the breed of raccoons. Why not rather work on the problems of how to produce fewer music teachers and more pupils; how to make the race of conductors less egotistical and arrogant; how to funnel melody into modernistic composers; and how to cross tuba players with female harpists, so that no ukelelists shall result?"

* * *

Theodore Gannon tells this about the late Lt.-Commander John Philip Sousa when he paid a visit on one occasion to a governmental bureau in Washington:

The girl in charge of visitors, asked the composer conductor whom he wished to see, and received the information.

"Your name, please?" she went on.

"Sousa."

"First name?"

"John."

"Any middle name?"

"Philip."

"What business are you in, Mr. Sousa?"

"Well," replied the best known musician of his day, "I am a United States Naval Commander; I have been decorated by every ruler in Europe; I have traveled some millions of miles with my band in all countries of the world; I received a check of $40,000 for phonograph royalties last year and $200,000 from my publishers—and, oh, yes, I've written some marches. As nearly as I can remember, however, this is the first time anyone ever asked me who I am."

* * *

Mrs. Pfudge—"Who's that Schönberg the papers are making such a fuss about?"

Mrs. Blumph—"He's that German philosopher whose books they burned."

Mrs. Pfudge—"I thought he was a pianist, or something."

Mrs. Blumph—"You've got him mixed up with Milstein."

Mrs. Pfudge—"I don't like piano playing, anyway, but I love the cello. It's so like the human voice."

Mrs. Blumph—"Well, I prefer songs and singers. Now, for instance, take Danny Deever—"

Mrs. Pfudge—"Not for me. His voice is alright, but of all the baritones, I like John McCormack's interpretations best."

Mrs. Blumph—"Women singers are my preference. There's that Lucrezia Borgia, at the Hippodrome—"

Mrs. Pfudge—"You're wrong. She's the treasurer of the Metropolitan—or is she the one who married Galli-Casazza?"

Mrs. Blumph—"I know. He's the president of Mexico."

Mrs. Pfudge—"There's so much in the newspapers these days, one gets dizzy trying to follow all the names. It took me a long time to make sure that Walter Kreisler is the man who makes motor cars, and that Fritz Chrysler is the composer."

Mrs. Blumph—"Yeah! He wrote the Humoresque."

Mrs. Pfudge—"You've got it wrong. The Humoresque is a story by Fanny Hurst."

Mrs. Blumph—"I met her one time. Her husband owns the New York American and she runs those Milk Fund shows for boxers."

Mrs. Pfudge—"Yes; I heard Greta Stueckgold play at one of them."

Mrs. Plump—"I wonder if she's any relation to Greta Garbo? Funny, both of them having the same name."

Mrs. Pfudge—"Then there's Garbolowitsch, too."

Mrs. Blumph—"Nothing funny about that. Look at Sascha Elman and Sascha Heifetz."

Mrs. Pfudge—"That's right. Speaking of names, I never know whether it's Harold Samuel or Samuel Harold. Then there's those two at the Metropolitan, Corona Corona. I can't tell one from the other."

Mrs. Blumph—"Opera characters are just as confusing, especially in Wagner. You wait for Siegfried Onegin, and on comes a woman."

Mrs. Pfudge—"It's that way all through Wagner. He's got someone called Mimi, and all of a sudden it turns out to be a man dwarf."

Mrs. Blumph—"You've got to have a special education to understand opera. The only thing I'm sure about is that the leading lady in some opera goes crazy, and that in nearly all of them there is a lot of quarrelling."

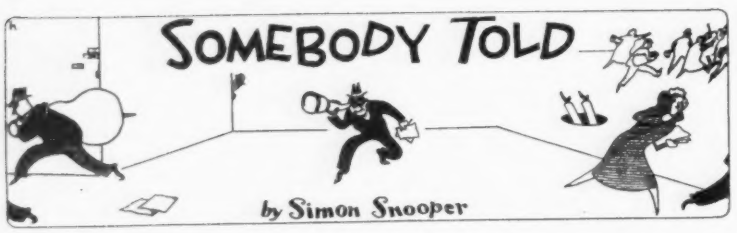
Mrs. Pfudge—"And how about Bel Canto?"

Mrs. Blumph—"I never heard her sing. But there's one singer I never miss if I can help it. That's Kate Smith, on the radio."

Mrs. Pfudge—"Sure. She's alright. But I just love Bing Crosby."

Mrs. Blumph—"I'll tell you what we'll do. Let's turn on the radio and see if we can get Bing or Kate."

Mrs. Pfudge—"Right you are. Let's."



Bill Chase, entertaining music critic of the New York Times, played host to 264 guests on his farm in New Hampshire during the summer months. No wonder he waited till the snow buried him to the chin before returning to our scintillant metropolis. Any man would need five feet of ice to cool himself down after such a hectic holiday.

* * *

Rampant in the lobby of the Hippodrome when Virginia Le Rae, coloratura high jumper, cleared the bar and broke the world's record with a leap of four octaves, were Edythe Magee (teacher of the fair Leonora Corona and the *petite* Hitzi Koyke), clothed by a bevy of admiring pupils; F. D. P., disguised with a meerschaum; Grena Bennett, regal in sable collar and shoulder muffs and companioned by that Beau Brummel, Larry White; Horace and Helen Johnson in a red dress with fur tails; Kendall Mussey, clad in a gray fedora; Oscar Thompson, in a rusty black one; and Bill Chase, swinging a natty malacca rimmed in twenty-year guaranteed gold plate.

* * *

I had a long conversation last Wednesday with Witz, Arnold Schönberg's wire-haired terrier. He likes New York because it has such marvelous smells. "Never before," he barked rapturously, "have I had the privilege of indulging myself so ecstatically. I like America and I hope the master doesn't take me home right away."

"Do you like the music Schönberg writes?" I asked.

"It's all right, I suppose. Often it affects my hair, making it stand right up, so that no matter how much I lick, it won't stay in place. Frankly, I can't do a thing with it, just the way I am after I've had a bath. However, in time I get used to it, and those particular sounds don't upset me any longer. The worst of it is that the master is always trying something new. Really, it's a bit difficult on the ears, *n'est-ce pas?*"

"Have you met an American dog yet?"

"No one but you. They seem to think I might lose myself. I—imagine it—who know all the alleys of Berlin and Paris."

"Tut, tut; that is too bad." I was most sympathetic.

"And Nuria, the master's baby daughter? Is she a trial to you?"

"Oh, a bit, now and again. But you know how children are. Always wanting to pull things."

"Yes, indeed," I answered. "It really matters little, if one is allowed to sleep and they feed one adequately."

"*Gewiss.* And they do feed me and bathe me properly. Frau Schönberg is a delightful person. Shy, yet gracious, and so interested in my welfare."

"And the master? You like him?"

"*Ya,*" Witz yawned, "*Ya,* he's a good egg. (My American is comin' on, isn't it?) A composer, of course, and you can imagine what such a temperament is to live with."

* * *

What a quaint name is Nuria, our friend Schönberg's daughter. Almost Nira, but not quite. Perhaps that is the feminine word for recovery in Germany.

* * *

To the dancing ninis is added another; this time Teresina, now in New York. I have nearly gone mad with remembering who is Trini, what Argentina has done, and why Argentinita is called that. With the Mimis and Mimes in opera and the mimes in the dance world, between Teresina, Tini, and the other ninis, I'll be playing Bach fugues on a mouth organ before the winter's over.

* * *

My, with what swank did the Jooss Ballet startle New York. To be sure, the audience knew their onions; first night tickets read Evening Dress on their faces. It's a wonder Coppicus didn't demand tiaras and decorations.

All those who had the price to rent from Moe on Eighth Avenue appeared that night. I never saw so many badly fitting black trousers in my life. Where in the devil L. L. got his opera hat, I can't imagine. Certainly it was nearing its last plop.

The managers were gathered in a huddle during intermission, telling Coppicus he had another money-maker. If you know that chap, nothing else could make him so genial. There also were Galli-Curci and Homer Samuels, the other musical twins Vera Brodsky and Harold Triggs, Estelle Liebling, Bruno Zirato and Nina Morgana, the Fitzhugh Haensels, George Brown, Cesare Sturani, Earle Lewis (as usual counting the house on his fingers. A lot of good it did him), the two Bills—Paley and Murray, Harold Bauer and Germaine Schnitzer, Sig Spaeth and, last but not least, Olin and Oley (Downes and Speaks).

* * *

During a performance of Trovatore at the Hippodrome last week, an argumentative couple so disturbed the occupants of adjacent seats, that the lady annoyed sought out the head usher and said, "Please be good enough to ask the people next to us to stop talking. They haven't ceased during the entire performance and we can't enjoy the opera."

"How many are in your party, madam?" the usher demanded loftily.

"Two."

"I'm sorry, madam, but we can't stop people talking just for two. Now, if there were six of you, I'd do something."

* * *

Toscanini has a Pekingese so tiny that he cannot buy harnesses small enough to fit him. Koussevitzky owns a Boston bull that only understands Russian. Now Schönberg with Witz has invaded America. What a bow-wow these three will have if they ever meet.

* * *

Edoardo and Roberto Salmaggi, twin five-year-old sons of Alfredo Salmaggi, artistic director of the Chicago Opera Company, were scheduled to appear in the production of Norma as the children of the Druid priestess. A stir of horror and collapse of everybody concerned occurred just before the curtain rose on the first act when the operatic prodigies demanded their fees before consenting to act. I am happy to be able to calm your nerves, my beloved ones, by stating that the moneys were paid, and Edoardo and Roberto had successful débuts.

"But, Mr. Beaglehound, how do you account for the effervescence of César Franck?"

I SEE THAT

The Curtis Institute of Music will broadcast a radio program on November 16 in their regular Thursday afternoon series over Station WCAU. Charles Jaffe and James Bloom are to be heard in the Bach concerto for two violins, Maryjane Mayhew in two dances for harp and strings by Debussy. Tschaikowsky's serenade for string orchestra (waltz, elegy and finale) is the closing number.

* * *

Ina L. Thursby dedicated a memorial to her sister, Emma Cecilia Thursby, lately deceased soprano and vocal teacher, in the Hall of Sculpture of the Brooklyn (N. Y.) Museum on November 10. A musical program preceded the unveiling ceremony.

* * *

Marcel Rodrigo, baritone, arrived in New York on the SS. Ile de France, October 31. Brought to this country by Maria Gay Zenatello, he has already been engaged by the National Broadcasting Company.

Effa Ellis Perfield's free class on November 7, 14, 21 and 28 and December 5, will be held at her New York studios and not at Steinway Hall.

* * *

Ruth Shaffner, American soprano, has been engaged for an appearance at Vassar College, Poughkeepsie, N. Y., on November 12. She will be heard in modern French numbers.

From Our Readers

Dry Land Pirates

Philadelphia, November 2, 1933.

To the Musical Courier:

I read with considerable interest your recent editorial on the petty pilfering in the music business in recopying music which is copyrighted. I would like to call attention to another phase of this matter which has been going on and which I hope to stop shortly through legal process. Some years ago I made a vast collection of Russian choral music and prepared many pieces—about 150—for use in American choruses. The work was all original and published by two well-known houses. Several honorable gentlemen, not satisfied, apparently, with my name on these choruses, elected to recopy my work and published it as an original arrangement. Now, of course, any one has the privilege of making arrangements from the Russian, but the copyright law forbids the recopying of anyone's work, and several of these gentlemen carefully copied from my editions all the minor errors that appeared in the first editions—not knowing that they were copying errors, thereby distinctly showing that they had stolen the work. Changes which I made in phrasing to suit the English text were also copied.

It would be surprising to make public some of these men's names. That will come in due course. I think the most brazen of all was one in Chicago, who when attention was called to this matter based his right on the fact that he had purchased a great many copies of the arrangements which to his mind gave him the authority for purloining my work and benefitting by my expenditures in getting this music originally.

I am very glad that you have taken this matter up. There is certainly enough music in the world yet unknown here for anyone who wishes to make arrangements to do original work, without pilfering another arranger's work.

Very truly,
N. Lindsay Norden.

False Rumor Denied

Washington, D. C., November 5, 1933.

To the Musical Courier:

I am writing you about a matter which gives me considerable concern and which I believe you can alleviate to a certain extent in the Musical Courier.

My mother has just returned from a trip in the West and has heard considerable rumors to the effect that my father, Manuel Berenguer, died two or three years ago. It is true that he suffered a serious stroke three years ago from which, however, he was very fortunate to recover completely. He is at present residing in Spain and in very good health.

As the above notion seems to be quite widespread and is the result to some extent of articles published in musical magazines, (I do not know which ones), I would greatly appreciate it if you would make some comment of this matter in the Musical Courier at an early date.

Very sincerely yours,
Arnaldo Berenguer.

The Young Disagree

Carlstadt, N. J., October 23, 1933.

To the Musical Courier:

Having just read Bertha Perlstein's article and being a member of the younger generation whose response to opera she has professed to describe, I wish to thank you for your note. I have but recently had the opportunity to witness the response of an ordinary unmusical group of young college people to opera as it is being given at the Hippodrome. They were the type of people who insisted that opera was something either high-brow or silly and out of date—that is, until they went to it. Personally I was very much surprised. Yet one visit has apparently made a whole class of twenty-nine ardent opera-goers. And what operas do they like? Why those very ones which Miss Perlstein would label comical and defunct. Faust, Aida, La Boheme, Rigoletto, Carmen—some of them even liked Samson and Delilah, which is certainly to be wondered at.

Is there really any art which is thoroughly realistic? And do we go to the theatre to witness realism? I sincerely hope not and cannot believe that we do or ever shall. As for opera not being music—has Miss Perlstein ever been to Tristan and Isolde? Apparently Miss P. has some idea of her own as to what is true and real—it is unfortunate that she did not express it clearly enough for the reader to understand it. If an author ceases to seek for emotional effects which will act upon his audience in any art, he has ceased to create anything lasting—history has proven this.

Also, I cannot quite agree that the majority of people at the opera are of the older generations—not when twenty-one young ones go in one body—nor were they by any means the only group of young ones. There are not so very many grey heads in the balconies of the Hippodrome. And thanks to the Hippodrome, many young folk can afford to go and discover that Carmen is just as entertaining as and much more colorful than a movie—and cheaper.

Sincerely yours,
Theodora Johanna Foth.

Scriptural Praise

Cincinnati, O., October 23, 1933.

To the Musical Courier:

May I take this opportunity to tell you how I enjoy the Musical Courier? It is my musical bible.

Sincerely yours,
Margaret McClure Stitt.

OBITUARY

Lauretta V. Sweesy

Mills College, Cal.—Mrs. Lauretta V. Sweesy died recently at the home of her daughter, Mrs. Benjamin Casey, in Rialto, San Bernardino County, Cal. For ten years, from 1916 to 1926, she was associated with the department of music at Mills College, holding the title of Director of Music in Education. She was a pupil of Manuel Kierulff of Berlin and a student of voice, piano and harmony at the Chicago Conservatory, at Teachers' College, Columbia University, and at the Institute of Musical Art, New York. Before her appointment to the faculty at Mills College, she had been associated with the summer sessions of the University of California. A. S. K.

Mrs. Hall McAllister

Boston.—Laura Henshaw McAllister, widow of Hall McAllister, died at her home here on October 30. Mrs. McAllister was born in this city and began studying voice when she was fifteen. For a long time she was one of the most prominent singing teachers of Boston. She married Hall McAllister of California in 1891 and they lived in the West for some years. Mr. McAllister died in Washington, D. C. Surviving his widow are a daughter, a son, and a sister and brother. P.

Charles F. Whitaker

Warwick, R. I.—Charles F. Whitaker, seventy-four, a double bass player for thirty-eight years with the Metropolitan Opera House Orchestra, and also a former member of the New York Philharmonic and New York Symphony orchestras, died at his summer home here on November 1. Mr. Whitaker was a native of Covington, Ky. The greater part of his musical education was received at the Cincinnati (O.) Conservatory of Music. He was also a composer and arranger. He leaves his wife and a daughter. W.

Gustav F. Heim

Gustav F. Heim, trumpet player and former member of the Boston Symphony Orchestra under Karl Muck, the Detroit Symphony Orchestra and the New York Symphony Orchestra, died at the Cornell Medical Centre, New York, on October 30. Mr. Heim was born in Germany fifty-four years ago. In 1904 he came to the United States for the St. Louis Exposition. Surviving are three sons and a daughter.

Kate Gardner Hagan

Mobile, Ala.—Mrs. Kate Gardner Hagan, prominent in music circles of Alabama, past president of the Alabama Federation of Women's Clubs and of the Mobile County League of Women Voters, president of two music clubs in this city and a State examiner of music teachers, died on November 5. Mrs. Hagan was born in Bridgeport, Ala. S.

Mrs. Elizabeth Ross

Mrs. Elizabeth Ross, mother of Stuart Ross, pianist and accompanist, died suddenly in New York on November 5. She was born in Providence, R. I., sixty-seven years ago. Since 1927, Mrs. Ross had made her home in New York with her son. Besides him, she is survived by a sister, Mrs. Annie Stone, of Providence.

Mrs. Minerva Smith Stephens

Cincinnati.—Mrs. Minerva Smith Stephens, a former pianist and singer, and one of the nine surviving founders of the Women's Christian Temperance Union, died at her home in this city on November 1. She was ninety-three. B.

First Norma Given in Hippodrome Series of Chicago Opera Company

Century-Old Bellini Work Restored—New Artists Heard in Repertoire of Familiar Operas

The repertoire of the Chicago Opera Company at the Hippodrome, New York, during the week beginning October 30, was extended to include Bellini's centenarian, Norma, which was sung on November 2. The rest of the bills for the week included repetitions of Lucia, Cavalleria Rusticana and Pagliacci, Il Trovatore, La Traviata, Aida and La Forza del Destino. Several newcomers were heard in the artistic ranks during this period.

Lucia di Lammermoor

The New York début of Virginia Le Rae, coloratura soprano, who has sung in Chicago and Cincinnati and hails from Seattle, occurred at Monday evening's performance. Advertised as a soprano with the highest range in captivity, Miss Le Rae exhibited top notes both in the first act and during the Mad Scene, of a G sharp above high C. The audience shouted and applauded until she repeated this.

Miss Le Rae sang the florid music of Lucia with competent skillfulness and always accurately pitched. Her voice was brilliant, and many *cadenzas* had fluency and liquidity.

The performance of the opera as a whole was uncertain, though after the first act, matters of difference between the conductor, Alberto Baccolini, the orchestra and the singers were better adjusted. Much of the ability to carry on was due to the experience of Pasquale Amato (Ashton) and Giuseppe Radaelli (Edgar), who offered expert delineations of their respective rôles. Both of these gentlemen sang skillfully. Nino Ruisi, Costante Sorvino and Alice Haeseler were the other members of the cast.

Double Bill Repeated

The double bill of Cavalleria Rusticana and Pagliacci was sung with the same cast as on October 20, excepting that Della Samoiloff appeared as Santuzza in place of Anna Fioramonti, whose début it was to have been; Giuseppe Radelli was Canio and Costante Sorvino was Beppe. Miss Samoiloff's dramatic impersonation was outstanding. Franco Tafuro, Dorothy Bacon, Giuseppe Interrante and Alice Haeseler completed the cast, as previously.

In Pagliacci, Ettore Nava repeated his success as Tonio, and Lucy Monroe was excellent as Nedda. Eugene Plotnikoff conducted in place of Alberto Baccolini, previously announced.

Il Trovatore

A last minute change of cast for this performance presented Della Samoiloff as Leonora, Marie Powers as Azucena, Pasquale Ferrara as Manrico, Claudio Frigerio as Count di Luna and Guido Guidi as Ferrando. Eugene Plotnikoff conducted. As a whole the work dragged despite the fact that Mr. Plotnikoff had good control of the orchestra and ensemble.

Outstanding was Mr. Frigerio as the Count. The rôle lies exceptionally well for his mellow baritone voice and the dignity with which he acted lent sinister qualities to his interpretation of the part.

Miss Samoiloff's otherwise good singing, was marred by a tremolo. Miss Powers' interpretation was well marked by dramatic intensity. Mr. Ferrara sang well after the first act.

Norma Added to List

The Chicago Opera Company's first performance of Bellini's Norma, given on Thursday evening, proved another of those ambitious undertakings which the organization has shown a disposition to essay on short notice Anna Leskaya, in the title rôle, gave considerable poise and statuesqueness, as well as dramatic ardor to her conception, and Bruna Castagna as Adalgisa sang the best of the principals. Giuseppe Radaelli as Pollione showed breadth, if not finesse, of voice. Nino Ruisi was a serviceable and dignified Oroveso. Alice Haeseler as the Nurse and Costante Sorvino as Flavius completed the vocal cast, while Edoardo and Roberto Salmaggi, sons of the general manager, appeared as the children of the Druid priestess. The duet, Mira o Norma, by Mmes. Leskaya and Castagna was repeated upon demand. Mr. Baccolini labored tirelessly to inject vivacity and nuance into the orchestral performance, which evoked at moments considerable of the gentle pathos and poetic charm of the exquisite old score.

A Second Lucia

Virginia Le Rae made a second appearance in Lucia on Friday evening before a large and thoroughly responsive audience. Miss Le Rae won her audience from the start through the lovely quality of her voice. She was accorded a real ovation after the Mad Scene.

The performance, on the whole, was a spirited and good one. Lawrence Power, Australian tenor, proved an excellent Edgar. Pasquale Amato (Henry Ashton), always a favorite with the Hippodrome audiences, earned his share of the plaudits with his finely conceived portrayal of the rôle. Alberto Baccolini conducted.

La Traviata

The Saturday matinee performance was Verdi's La Traviata, with Ida Sylvania listed to make her début as Violetta. Franco Tafuro was Alfredo, Pasquale Amato, the Germont. Others in the cast were Alice Haeseler, Eugenio Prosperoni, Luigi Molle and Costante Sorvino. The conductor was Eugene Plotnikoff.

Aida

A record-breaking audience attended the performance of Aida at the Hippodrome on Saturday night when Caterina Jarboro, Negro soprano, again sang the title rôle. Her voice was particularly pleasing, revealing a clear and rich tone. Dramatically, she was impressive, for her portrayal was not once tainted with over-acting. Her Italian diction, ever commendable, was again of high caliber. A pleasing Aida, she received a well deserved ovation from the audience. Bruna Castagna was again the Amneris and sang creditably. Ettore Nava in the part of Amonasro was effective, vocally and dramatically.

Other members of the cast who added to the delightful performance were Bernardo De Muro as Rhadames, Eugenio Prosperoni as the King, and Guido Guidi as Ramfis. Giuseppe Bamboschek conducted. The audience responded to the performance enthusiastically and called the artists before the curtain repeatedly.

La Forza del Destino

The tale of woe which Verdi elected to set to music under the title of La Forza del Destino was the offering at the Hippodrome on Sunday evening. In the cast were Anna Leskaya (Leonora), Franco Tafuro (Don Alvaro), Ettore Nava (Don Carlos), Luigi Molle (Marquis), Bruna Castagna (Preziosilla), Guido Guidi (Padre Guardiano) and Panfilo Testamala (Fra Melitone). The conductor was Baccolini. The tuneful score was well presented before the usual full house. The applause was evenly distributed among the principals, all of whom were summoned to take numerous curtain calls.

Dorothy Bacon in Opera and Concert

Dorothy Bacon has made numerous appearances with the Chicago Opera Company in their current season at the Hippodrome,

DOROTHY BACON
as Lola in Cavalleria Rusticana. (Photo by DeBarron.)

New York. Her rôles have included Maddalena in Rigoletto, La Cieca in Gioconda, Emilia in Otello and Lola in Cavalleria Rusticana. Miss Bacon sang with the Columbia Opera Company on October 22 in Hartford, Conn., taking the part of Lola. In addition to her operatic schedule, Miss Bacon was soloist at Christ Church, Brooklyn, N. Y., October 15, and on November 5 sang in a concert for the unemployed in Bridgeport, Conn. Others appearing on this program were Margaret Olsen, Jacques Gordon and Giuseppe Bamboschek.

CATERINA

• JARBORO •

SOPRANO—CHICAGO OPERA COMPANY

AS AIDA

Caterina Jarboro made her New York début as Aida last night in the Chicago Opera Company's presentation of Verdi's opera at the New York Hippodrome. She scored an immediate popular success. After her "Ritorna vincitor" in the first act, she was six times recalled by enthusiastic applause. The young soprano, who made her operatic début in this rôle at the Puccini Theatre in Milan in 1931, brought to its presentation last night some admirable attributes—a vivid dramatic sense that kept her impersonation vital without recourse to over-acting, an Italian diction remarkably sure and distinct, a musicianly feeling for phrase and line, and a voice whose characteristically racial timber, husky and darkly rich, endowed the music with an individual effectiveness.
—New York Times, July 24, 1933.

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A young Negro soprano, Caterina Jarboro sang the rôle of Aida last night. She received tremendous applause for her passionate interpretation and expressiveness and beauty of her voice.—*Il Popola, May 13, 1931.*

—◇—

The opera was indeed very interesting last night because a Negro soprano Caterina Jarboro interpreted the leading rôle. It is thus that after the authentic interpretation of the opera Mme. Butterfly by the Japanese Tamaki Miura, here we have for the first time, a prima donna of authentic color to interpret the rôle of Aida. Miss Jarboro impersonated the part of the young heroine effectively. Her voice was always pleasing and expressive and brought forth loud and long applause from the audience.—*La Sera, May 13, 1931.*

—◇—

A definite instance of the musical march of progress made by the American Negro was the appearance last night of Caterina Jarboro in the title rôle of Aida at the Hippodrome, a novel procedure in local operatic history.
—Grena Bennett, N. Y. American, July 23, 1933.

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Last night, as Aida, Miss Jarboro was in full command of her voice and art. In the upper octave her voice was of exceptional freshness and purity, and for the most part she resisted in laudable fashion every temptation to force tone. Her Italian diction was commendable, and her phrasing, both musical and rhetorical, was of the best. There are passages in the Nile Scene that I have not heard sung as beautifully by anyone else since the prime of Emmy Destinn. Such a thing as a chest tone never emerged, no matter what the provocation. This Aida as a stage figure was unusually pleasing and persuasive.—*Pitts Sanborn, N. Y. World-Telegram, July 25, 1933.*

—◇—

Caterina Jarboro was the star in the opera Aida last evening. The young artist, already known in North America, has also won here in Italy her hard fought battle with much credit in the difficult rôle of Aida. Particularly in the third act did Miss Jarboro show clearly her ability to interpret the rôle in both her singing and acting. She received many curtains after each act, to which she responded gracefully. The flowers were many and beautiful.—*Il Sole, May 13, 1931.*

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A significant chapter in the history of the opera, particularly in America, was dramatically written by Caterina Jarboro, soprano, in the rôle of Aida in the presentation by the Chicago Opera Company at the New York Hippodrome. It is practically impossible to pick the most perfect petal of a rose and equally difficult to designate the outstanding passage of Miss Jarboro's rôle. Her voice is lovely, young and vibrant and of crystal clearness. There was perfect blending of the histrionic and musical in her interpretation of the dramatic sense being admirably expressed in every gesture with unmistakable sincerity. She received deserved ovations following the lament "Ritorna vincitor".—*N. Y. Amsterdam News, July 26, 1933.*

WILL APPEAR IN PHILADELPHIA, NOV. 24

AVAILABLE FOR CONCERTS—RECITALS

Scala's Don Pasquale Discs Reproduce Art of Tito Schipa

Complete Donizetti Comic Work Added to Imposing List of Victor Italian Opera Sets—Metropolitan Tenor's Singing Lauded—Rest of Cast and Recorders Create Splendid Vocal and Mechanical Qualities—Vocal Discs —Club Plans Recording of Cowell Pieces

By RICHARD GILBERT

Recorded editions of Italian opera may not be calculated to adorn the shelves of local collectors to the extent they find ensconcement with the subjects of Mussolini. Yet the current renascence of this form of musical art, impelled principally through the efforts of Alfredo Salmaggi and his Chicago Opera cohorts, indicates that there is still considerable interest in *bel canto*. Victor and the other companies have found the courage to re-press and publish the most popular of the electrical transcriptions emanating from the auditoriums of Milan.

Hardly a month passes without La Voce del Padrone, Fonotipia or Odeon recording some stage work by Verdi, Rossini, Puccini, Mascagni, Donizetti and other of Italy's music masters. Gradually microphones in La Scala are perpetuating the whole broad field of nineteenth and twentieth century opera. The most recent recording to appear on domestic Victor lists is that of Donizetti's Don Pasquale. The outstanding feature of this set of fifteen discs is the presence of Tito Schipa. This marks the first time that a Metropolitan Opera singer of eminence has engaged in extensive recording work with the Scala forces.

It would be interesting to know the extent of circulation these complete recordings of Italian opera enjoy in America. Certainly a small percentage of constant opera house habitués avail themselves of the phonograph's more intimate privileges. Doubtless the naturalized Giacomos and Marias form the greater part of the domestic clientele. One point largely in favor of these releases is the manifold advantages afforded the vocal student and operatic tyro. The future Leonoras, Alfredos and Violettas may glean from these recordings a fuller conception of the whole than the most diligent study of the score will impart. The possibilities of this enlightenment for the student are obvious. Maestros Sabajno, Veneziani and Molojoli, responsible for the direction of these unabridged series, have an expert grasp of their subjects; their readings are consistently traditional and Italianate.

Superb Presentation Effected

The Scala cast of Don Pasquale (Victor Musical Masterpiece set No. M-187) is distributed as follows:

Don Pasquale ..... Ernesto Badini
Doctor Malatesta ..... Afro Poli
Ernesto ..... Tito Schipa
Norini ..... Adelaide Saraceni
A Notary ..... Giordano Callegari

Members of the chorus and orchestra of La Scala, Milan.

Conductor: Carlo Sabajno. Chorus Master: Vittore Veneziani.

Fifteen double-faced, twelve-inch discs enclosed in album.

Throughout, this recording exceeds even the fine standard of engravure set by the previously released Victor La Traviata and Otello transcriptions made under the same auspices. The registration is rich, full-volumed and delicately balanced. The acoustic relations of voice and orchestra are poised to a point of perfection. Donizetti's sparkling orchestration is unusually effective in this opera and Sabajno manages it with a fine hand. Listen to the quality of precision and clarity in the overture. The succulent body of *ff* chords—neatly contrasted with the round mellowness of the cello solo, in the beginning—and the succeeding horn and woodwind passages reveal detail ordinarily lost in the opera house. Everything is set out in delicately chiseled relief—notable, too, for depth of perspective and true tone color is the trumpet solo in the prelude to act II (record side twelve) just preceding Schipa's threnetic Povero Ernesto. Don Pasquale is not a great opera, but it warms the ears to hear this rollicking, Rossini-like music played and sung with such point and unction in phrasing, intonation and dynamic nuance. One suspects that these Italians exercise a lot of care in the recording performance; certainly good microphone placement accounts for such revealing perspicuity.

The singers are thoroughly at home in their parts. Schipa's rich, luminously resonant voice dominates the production. His arias, especially the Sogno soave e casto, tornami a dir, and Com' è gentil highlights, are declaimed with ingratiating agility, feeling and superb musicianship. The last mentioned aria (appearing on side twenty-seven) is in itself enough to establish Schipa as a fine Italian *tenor leggiero*. His shaping of long phrases and coloring of tones in a most artistic manner are completely unobscured in this mirror-like recording. Also Schipa's proclivity for interesting treatment of recitative sustains the emotion throughout his less expansive measures. Everything considered, his Ernesto is a moving vocalization; these records should be heard for this tenor's brilliant singing if for nothing else. Not much less enjoyable are the portrayals of the other members of the cast. Badini has a feeling for the drama and shows a fine sense for the ridiculous figure of the old dotard, Don Pasquale. Poli's Dr. Malatesta is a characterization of intimate charm —listen especially to his intrigue with Norini (disc side nine). His spoken lines are a model for fine Italian diction. Adelaide Saraceni is unmistakably a musician of the first order; unfortunately her voice must offer some problems to the recorders, the timbre of her tones inclines to whiteness and a piercing quality in the upper register. She is at her best in the duet with Schipa immediately following the Com' è gentil aria. Her recitative is exemplary. Finally, all of the concerted numbers are splendidly presented, and the chorus work meets La Scala requisites at all times.

Much of the music in Don Pasquale is delightfully entertaining. Seldom heard from the stage these days, this La Scala recording presents about as satisfying a production of the work as one may ever hope to encounter. It is unhesitatingly recommended.

Recent Vocal Discs

Schipa is also to be heard from Victor records this month in two soli of Mexican flavor, La Cumparsita and Confesión (No. 1633). Native Mexican instruments have been added to the orchestral accompaniment. Both pieces are in tango rhythm. Schipa is especially happy in this type of colorful music and his followers will not be disappointed by either his singing or the reproduction.

Dusolina Giannini will amaze many listeners with her versatility when they hear her recent records of German Lieder: Strauss' Ständchen and Heimliche Aufforderung, and Brahms' Von ewiger Liebe and Immer leiser wird mein Schlummer (H.M.V. Nos. DA-1319 and DB-1937 respectively). Beyond doubt, this Italian-American singer's talents are not confined to the operatic stage. Her Lieder singing is surprisingly expert; these discs will repay investigation.

Conrad Thibault's excursion in the field of popular music continues with It's Only a Paper Moon, and This Is Romance (Victor 24424). These are even better than his Last Round-Up record of last month.

The International Record Collectors' Club, Bridgeport, Conn., announces the proposed recording of several piano pieces by Henry Cowell, played by the composer, provided enough advance subscriptions are obtained to guarantee costs of publication. Just how well the microphone will withstand the onslaughts of forearm keyboard attacks and fist-impelled tone-clusters, remains highly speculative. At any rate, this effort in behalf of the left wing is admirably courageous, and those interested in Mr. Cowell's felicities should get in touch with his phonographic sponsors.

Caricatures on the Keyboard

Mario Braggiotti and Jacques Fray, whose two-piano programs are familiar to radio and concert patrons, sometimes deal in caricatures on the keyboard. They may play Yes, We Have No Bananas in the manner of Bach or Beethoven, and The Moonlight Sonata in the manner of a young man walking with a drunken swagger. This in contrast to their performance of the serious repertoire and the lighter standard compositions. As they say themselves, "We are enthusiastic believers in jazz and its future. When we met in Paris some five or six years ago, we were tired of music treated

FRAY and BRAGGIOTTI
during one of their broadcasts over the Columbia network.

with deadly seriousness. Though we were carefully trained in the musical tradition, we took the revolutionary course of giving special concerts of American jazz in hallowed European concert halls. We came to the United States on tour with our friend, Maurice Chevalier, who was wont to introduce us as 'the sex appeal boys'."

Braggiotti is half Florentine, half American, the latter descent being from the Chadwicks of Boston. He received his education both in Europe and America. He is athletic and his hobby is preparing special Italian meals. Fray is French, the son of a Paris banker. N.

San Carlo Opera Company Plays to Detroit Throngs

Organization Held Over for Second Week—Detroit Orchestra Season Guaranteed—Georges Miquelle Heard in Recital

Detroit, Mich.—The San Carlo Grand Opera Company (under the direction of Fortune Gallo) has made such a tremendous success here, playing to packed houses, that it was held over for another week, thus dispelling the antiquated idea that opera is not an American dish. This turn of events in the operatic field—and we hope it is permanent—is bound to be gratifying all around, especially is it an impetus to young vocal aspirants.

The performances given were rich in achievement and effect, thereby proving that dollar opera does not necessarily mean shoddy opera. A number of new singers appeared, among them Aroldo Lindi, an American of Scandinavian descent, who proved to be one of the finest dramatic tenors Detroit has heard. Sidney Rayner, tenor of the Paris Opéra-Comique, was an excellent newcomer, and a young Detroit singer, Emma Schaver, made a good impression as Marguerite in Faust, as did Dorothy Chapman in Rigoletto. The operas, presented with the Serge Oukrainsky Ballet and an orchestra of thirty, were Madam Butterfly, Il Trovatore, La Traviata, Aida, Faust, Carmen, Lucia, Boheme, Rigoletto, Martha, Cavalleria Rusticana and Pagliacci.

Orchestral Schedule Opens

The Detroit Symphony Orchestra entered its twentieth season on November 2 and will follow its regular schedule of fourteen pair of subscription concerts, terminating on March 15 and 16 with Ossip Gabrilowitsch at the helm for all the programs. A series of twenty Saturday night popular concerts were also inaugurated this past week under Victor Kolar, associate director. Many and varied were the affairs launched by the citizens of Detroit to make the symphony season possible and great credit is due them for the ingenious methods adopted. The first concerts will be reviewed in our next letter.

Georges Miquelle, first cellist of the Detroit Symphony Orchestra was the soloist at the Women's City Club's first musicale of the season, held on October 22 before a capacity house in the Club Auditorium. His program, played expertly, included a variety of numbers dating from the eighteenth century to the present and was very well received by the members and invited guests. Mr. Miquelle recently returned from the East where he was the guest conductor of the Toronto (Can.) Symphony Orchestra and cellist with the Chautauqua (N. Y.) Symphony Orchestra.

The Art Center Music School has added to its staff Dora Jacklyn Mills, late of the Central School of Speech Training and Dramatic Art of London.

Rudolph Rezso Szelsely held his first musicale of the season in the Wurlitzer Building studio on October 22, lecturing on The Origin and Development of Oratorio. A musical program by members of the vocal class followed, Margaret Enola Bear acting as accompanist.

The Detroit Conservatory of Music gave the third in a series of faculty concerts at Conservatory Hall on October 18. The artists who appeared were Henry Lichwardt, pianist, Harriet Sperry, soprano, and Nelly Smythe, accompanist. R. C. B.

Associated Music Teachers' League Meets

Paul Jelenek, president of the Associated Music Teachers' League, at the October 25 meeting of the organization in Steinway Hall, New York, introduced C. M. Tremaine, of the National Bureau for the Advancement of Music, who talked on political and musical matters. He stated that he had sent a letter to the candidates for the mayoralty of New York, asking their stand as to certain musical matters. He also said, "Music teaching should bring joy," and cited the National Orchestral Camp in Michigan last summer, when 200 students played together. He mentioned the increase in the number of high school orchestras, and the falling off of private music teaching.

Mr. Jelenek called attention to the meeting scheduled for November 8 in Steinway Hall, when Christine Burnham and Dolores Hayward were to play the former's compositions for two pianos.

At the close Jerome Rappaport, pianist, presented a group of Chopin pieces and Debussy, Medtner and Rachmaninoff works.

F. W. R.

Anca Seidlova Returns from Europe

Anca Seidlova, pianist, recently returned from Europe on the SS. Manhattan. During the voyage Miss Seidlova gave a program on shipboard. On October 27 she was heard at the Lutheran Church in Forest Hills, N. Y., in joint recital with Mme. Helmich. On November 5, she played piano solos by Czecho-Slovakian composers at the McMillin Theatre, Columbia University, New York. This was in observance of the fiftieth anniversary of the Czecho-Slovakian Republic.

The following day the pianist made a joint appearance with Zdenka Dufkova, Czecho-Slovakian soprano, at the Waldorf-Astoria, New York. The program for this occasion was made up exclusively of numbers by Czecho-Slovakians and included songs, operatic arias and piano solos. Miss Seidlova's engagements for later in the season include two appearances in New York, one a sonata recital with Sandor Albu, the other a piano recital at International House.

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Music Notes From Coast to Coast

FORT WORTH, TEX.—The membership campaign of the Fort Worth Civic Music Association was promoted early in October. Dema Harshbarger, the national president of Civic Music, was in the city throughout the week of the campaign. While the membership dropped slightly in number there is an actual gain in potential artist-engaging resources, because of reduced fees of artists in general. The series began November 9 with the Russian Symphonic Choir.

The Fort Worth Chapter of the American Guild of Organists opened its season with the ritualistic guild service, which is enjoined upon each chapter once a year. The Austin-Kilgen organ of the First Methodist Church was played by Frances Davies, dean of the chapter, and William Barclay, organist at Southwestern Baptist Theological Seminary.

Virgean England Estes has returned from New York to resume her teaching and concert giving here. While in New York she studied with Edwin Hughes, and gave one of the six weekly recitals which are a feature of the Hughes summer course.

The first recital of the season locally was given by Albert Luper, violinist of the Fort Worth Conservatory and Texas Christian University, accompanied by Louise Buckley. A program ranging from Vivaldi to Debussy was played with musical discernment and technical security.

Wilfred Wilson, director of instrumental music in the public school music system, after a visit to the National High School Orchestra Camp at Interlochen, Mich., where he was a member of the teaching-staff a few seasons ago, spent the summer at White Lake, Mich., in charge of the music school and band, the largest units in the camp, for the Grand Rapids Boy Scout camp.

The first concert of the season by the Fort Worth Symphony Orchestra was given November 10. The Pro Arte String Quartet will appear on November 17. E. C. W.

HOUSTON, TEX.—The season's first concert of the Houston Tuesday Club presenting Gladys Swarthout at the Scottish Rite Cathedral on October 25, was excellent. She sang with ease and proved to her audience that she possesses a fine vocal instrument. Nils Nelson, her accompanist, did justice both to accompaniments and his solo group. K. B. M.

OAKLAND, CAL.—Mischa Elman, violinist, opened the Oakland series under the management of Wilfred L. Davis, on October 20, at the Oakland Auditorium Theatre. The program began with magnificent interpretations of the Kreutzer Sonata, op. 47 (Beethoven), and the Symphonie Espagnole (Lalo). Following the intermission two groups of modern compositions were played in the distinctive Elman manner. Sanford Schlussel was the accompanist.

Lily Pons, coloratura soprano, was presented in the Oakland Forum Series at the Auditorium on October 24, to a house that was sold out a week in advance. This diminutive operatic artist, singing eloquently, received frequent demands for encores and insistent applause. The operatic selections were generous, Caro Nome from Rigoletto (Verdi), Tu Vois la-bas from The Czar's Bride (Rimsky-Korsakoff), Una Voce Poco Fa from The Barber of Seville (Rossini), and the Mad Scene from Lucia di Lammermoor (Donizetti). Walter Oesterreicher, flutist of the San Francisco Symphony Orchestra, assisted, and Herbert Carrick not only appeared as accompanist but contributed two Chopin numbers in a solo group. M. R.

OKLAHOMA CITY, OKLA.—This promises to be the most brilliant season Oklahoma City has ever known. Heifetz, the incomparable, opened the All-Star Concert Series at the Shrine Auditorium on October 25, playing a brilliant program to an enthusiastic and almost capacity audience.

This subscription series, inaugurated by Frances Potter Hauser and Clements L. Salter, known as Hauser & Salter, Inc., present lessees of the Shrine Auditorium, met with such splendid response that the management feels that a similar series next season will be oversubscribed within a few weeks after the announcement.

Four other concerts are included in the series: The Don Cossack Russian Male Chorus, Richard Crooks, Iturbi and Lawrence Tibbett.

The Ladies Music Club opened its season with its annual registration luncheon at the Oklahoma Golf and Country Club on October 18 when Rose Bampton gave a splendidly sung program of wide scope to some six hundred members. This club is entering its twenty-fifth year and is by way of being an institution in itself.

The Hall Johnson Negro Choir will give a recital at the Agricultural and Mechanical College at Stillwater, Okla., on November 20. This college enrolls about 3,600 students, being second in size to the University of Okla., whose students number five thousand.

An excellent sonata recital was given recently in the Biltmore Hotel by Marjorie Fulton, violinist, and Albert Kirkpatrick, pianist, the latter a graduate from the Institute of Musical Art under Gaston Dethier. Miss Fulton is an artist pupil of Louis Persinger of the Juilliard Graduate School, with whom she will resume her studies this winter. Mrs. Frank Buttram's rare old Guarnerius was loaned for the concert and gave inspiration to player and audience alike.

Another prize was captured recently by a local pianist when Merl Freeland won the Juilliard Fellowship. He will enter the class of Olga Samaroff. F. P. H.

VICTORIA, B. C.—The Victoria Musical Art Society (president, Mrs. W. A. Jameson) whose objects are the advancement of the knowledge of music among its members and the establishment of a scholarship fund, has entered its fourth year with a membership well over 400. The organization is divided into two groups; the parent society with an adult membership; the second, for the benefit of the young people, is subdivided into three groups—junior, intermediate and juvenile. Each of the younger groups has its own president, secretary and treasurer, with a committee chosen from the parent society acting in an advisory capacity. The senior club meets twice a month and the complete list of programs for this season has been announced.

The 1933-34 concert season opened on October 14 with a joint recital given by Viola Wasterlain, violinist, and John Hopper, pianist, both of Seattle, Wash., at the Shrine Auditorium, under the auspices of the Victoria Musical Art Society. Miss Wasterlain opened the program with the Bach-Kreisler Praeludium in E major, followed by the Bach transcription of the *andante* of Vivaldi's organ concerto; Rondo (Hummel-Heifetz); Nocturne, op. 27 No. 2 (Chopin-Wilhelmj), Pièce en forme de Habanera (Ravel-Catherine), and Airs Russe (Wieniawski-Kreisler). Mr. Hopper offered César Franck's prelude, choral and fugue; and works by Scriabin, Ravel, Palmgren, Debussy and Moussorgsky-Bauer.

The First United Church Choir, making its début in the rôle of impresario, presented Mischa Elman, violinist, in recital on October 24. Technical brilliancy and scholarly musicianship characterized the performance. Elman played the Beethoven Kreutzer Sonata, op. 47, and the Symphonie Espagnole (Lalo). The program concluded with works by Mozart-Friedberg, Gretry-Franko, Gluck-Ries, Brahms-Joachim, Francoeur-Kreisler and Elman. Sanford Schlussel was an admirable accompanist.

Michio Ito, Japanese dancer, made an appearance with his company at the Royal Theatre on October 30. A. A. F.

Montreal Opera Series Inaugurated

(*Continued from page* 5)

Hope Hampton, who was to appear in Massenet's Thais (November 2) and the same composer's Manon (November 6 and 9, respectively), fell sick after opening the company's season. The continued indisposition of Miss Hampton prompted Albert Clerk-Jeannotte, managing director of the company, to postpone the second week's repertoire until January 28. The operas scheduled for performance then include Debussy's Pelléas et Mélisande, Massenet's Manon and Puccini's La Bohème.

Helen Jepson Sings Louise

For its first week second offering, the company presented Helen Jepson in Charpentier's Louise, October 31. Throughout the evening, Miss Jepson was the center of attention and received a well-earned ovation after her singing of Depuis le Jour.

The Father of Chase Baromeo had distinction both vocally and histrionically. Here is an artist possessed of a fine bass-baritone voice. Mr. Baromeo's French diction is excellent. As Julien, Edouard Vermont gave a good account of himself. His vocal organ has power and ample range, although sometimes unsure. Mabel Ritch sang well and gave dramatic life to the part of the Mother. Others in the performance were Hubert Raidich, Edward Kane, Cécile Perrault, Patricia Monetta, Edith Mann, Suzanne Cholette, Rose Comete and Caro Lamoureux. Ethel Leginska conducted with precision. The opera was repeated on November 3.

Werther Sung

On November 1 the opera was Massenet's Werther, with Floyd Townsley as the ill-fated lover and Genevieve Taliaferro singing the rôle of Charlotte. Mr. Townsley interpreted his part with rather too much restraint and has a tendency to force his voice, but his arias Je ne sais si je veille and Pourquoi me réveiller were notably delivered.

Miss Taliaferro's voice is brilliant and powerful in the high tones and carried well in the large hall, but her lower register lacks in fullness. Barre Hill made an excellent impression as Albert, as did Alfred DeLong in the part of the Bailiff. Ruby Mercer's Sophie revealed a youthful, clear soprano voice. Also included in the cast were Albert Morency, Charles Emile Brodeur, Emile Giroux, Adrienne Samuel et José Forgues. The costumes and scenic production were adequate. Again, the orchestra gave a good account of itself under the skillful direction of Ethel Leginska. The performance was repeated on November 4.

Thais Repeated

The second performance of Massenet's Thais was given by the company, November 2. Helen Jepson was called upon to replace Hope Hampton in the title rôle. Miss Jepson made an attractive Thais; grace, ease of manner are assets in her histrionic interpretation. Her singing is effortless and she is convincing in dramatic moments. The audience applauded her vigorously.

Alfred DeLong was miscast in the part of Athanael. The balance of the otherwise excellent cast included Lucille Beaudry (Crobyle), Rose Comete (Myrtale), Berthe Cabana (Albine), Edward Kane (Nicias) and Georges Toupin (Servant). Miss Leginska conducted with her usual musicianship.

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Vienna's Early Season Brings Stage and Concert Novelties

(Continued from page 5)

the orchestra stimulated some hopes in those music lovers who looked pessimistically on the symphony orchestra. The symphony had been without able leadership for a number of years and has been lending itself to anybody who had the means, mostly to mediocrities. The really great visiting conductors prefer the Philharmonic, and this lack of contact with the outstanding personalities reacted pretty unfavorably on the orchestra. The fact that their doors are locked or as good as locked to young musicians makes it clear why the atmosphere within the orchestra is getting pretty stale for lack of fresh material.

The great success of the young Budapest Concert Orchestra inspired the formation of a corresponding body in Vienna. Under Scherchen expectations soared. But now, robbed of the protecting leadership of its "patron saint," and left to the questionable mercy of a certain Kurt Adler, who conducted the first concert of the season, including Handel, Mozart, and a very good Sinfonietta of Janacek, the young people neither took the matter seriously enough as they did under Scherchen's strict régime, nor could they for want of age and experience display any offhand virtuosity like a veteran orchestra. The results were all but deplorable. Still, there are nine more concerts to go under more or less music-conscious conductors, and there are chances of improvement.

Prize-Winner Wins Again

Boleslaw Kon, a Russian-Polish pianist, appeared with the concert orchestra as soloist in Chopin's F minor concerto. The straightforward, sincere musician with an unusually noble quality of tone and a masterful touch proved that the first prize in the Viennese international piano contest last June was awarded to him with right.

THE ANGEL OF JUSTICE.
Scene from The Last Judgment, as produced at the Vienna State Opera. (Photo by Ellinger.)

There was a concert of the Philharmonic Orchestra conducted by Sydney Beer, who, if one judges by the press notices he won, is a very welcome visitor here. The critics compliment him on his good taste in choosing the Vienna Philharmonic Orchestra and commend him especially warmly for his inclination to spend his money on this worthy organization rather than on the race track, where he is reputed to be better known than in the concert hall.

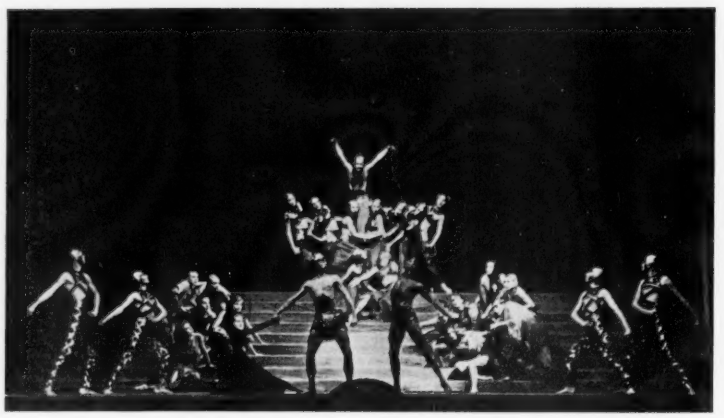
Brodsky-Triggs Save Concert

Vera Brodsky and Harold Triggs, ensemble pianists, were called upon at an hour's notice last Sunday evening, to take the place of Shura Cherkassky and Clarence Adler, scheduled to give a two-piano recital at the Educational Alliance. Owing to a sudden cold, Mr. Adler had to cancel his participation. The management hurriedly engaged the Brodsky-Triggs artist couple, who were about to give their regular weekly broadcast 8:15 p.m. recital over Station WOR.

Following their playing over the radio, Miss Brodsky and Mr. Triggs hurried to the Educational Alliance hall, and performed a program of ten numbers lasting over an hour, and had an enthusiastic reception from the delighted listeners. These Sunday evening concerts are provided through the generosity of Siegfried H. Kahn.

Eddy Brown Continues Broadcasts

Eddy Brown, violinist, who has been featured in the Master of the Bow series over WOR for three years, has returned to the air after a month's absence, and is now heard on Tuesday evenings. His broadcasting period had been preempted by campaigners for the mayoralty of New York.



MARGARET WALLMANN'S DANCE GROUP
in a scene from the Vienna production of The Last Judgment. (Photo by Ellinger.)

Mexico City Programs Include Premières of New Native Music

(Continued from page 5)

poser, though chiefly of Beethoven. Nevertheless, the firm technic which holds it together is remarkable in the face of the composer's relatively few years. Both Ayala and Contreras are first violinists in the National Conservatory Orchestra.

Chávez' Soli, for oboe, clarinet, trumpet and fagot, was greeted several times in the course of the performance by cheers, applause and numerous unmistakable hisses. The work is assuredly not one of Chávez' best, but it does contain a strong quality of rasping harshness that somehow succeeds in becoming melodic, a quality which I, personally, like, though in this case a binding theme seems to be pretty much absent.

Other Premières Scheduled

Pablo Moncayo's sonata for violin and cello, and Blas Galindo's suite for the same instruments, will be played by the National Conservatory Quartet during its series scheduled for November. Moncayo's composition —his first—is of a hard texture, deliberately so; its severity, however, cannot keep the delicate sensitivity of early youth from imbuing his as yet undefined purpose with true human warmth. Galindo is probably the most promising of the younger composers. In his suite, the indigenous sense of rhythm which is part of his racial heritage converts the cello into a new kind of vibrant percussion instrument, and the violin into myriad clay flutes. None of the more mature Mexican composers—neither Chávez, Revueltas, Pomar, Huizar, or Ponce—achieve the earthy indigenous beat which is at the core of Mexico's sentiency, with the thoroughness of Galindo in his first composition. Technically, the work falters, loosely woven spots threaten the surging whole; yet the vast earth-beat of the cello and the tone-shaded human cries and flight of the violin find a groping affirmation in the rhythm which seems never to die away.

The first of the National Conservatory Quartet's programs for this year was scheduled to be given on November 3 and included works by Schubert, Mozart and Hindemith, as well as Miniaturas by Manuel Ponce, director of the National Conservatory here. The quartet's series of three programs will be followed by the opening of the Mexican Symphony Orchestra season, whose inaugural concert comprises Schubert's Rosamunde Overture, Bach's Second Brandenburg Concerto, and three selections from Wagner's operas. The second program, scheduled for November 24, includes works by Beethoven, Prokofieff, Straus and Moussorgsky. Handel's Concerto Grosso, a new symphony by the Mexican composer Candelario Huizar, and Carlos Chávez' H. P. which has been heard in New York and Philadelphia, compose the orchestra's third program, to be presented on December 1. The season closes on December 8 with a list of works including Honegger's Pacific 231, Revueltas' Cuanahuac, Stravinsky's Fire Bird, and a new composition by Chávez, entitled Antigone.

Education Ministry Sponsors Concert

One of the season's most interesting musical events, and probably the most important insofar as Mexico's future musical creative efforts are concerned, was the concert given at the Hidalgo Theatre on October 27 by the Education Ministry's Music Section. The first part of the program, consisting of authentic Mexican (as well as Peruvian) indigenous songs, was contributed by a selected choir of children from various schools of the Federal District. This part of the program ended beautifully with three numbers (Bi Ma Mande, an Otomí Indian song; Flying Horse, words and music by Vicente T. Mendoza; The Top, music by Eduardo Hernández Moncada and words by Alfonso del Rio) in which the entire chorus participated. The splendid unity of the performance was due in no small measure to Luis Sandi's sensitive directing. Vocal and instrumental Maya and Seri Indian music, compiled under the direction of the fine arts department, made up the second part of the program. The two Seri lullabys, sung with fluid warmth of feeling and good clarity of diction by Mme. de Ortega, are undoubtedly among the purest remaining examples of indigenous music in the world today.

The introduction of the first Mexican orchestra in the realm of art music here, was made by Carlos Chávez as head of the fine arts department, who, together with Luis Sandi and Angel Salas, young Mexican composers, organized the orchestra. The plan of organization combines the use of European instruments—in limited and selected number—with Mexican native instruments such as the clay-flute, *teponaxtle*, Indian drum, water-drum, metal and seed rattles. Two compositions based on the development of native *motifs* were offered as the inaugural program of this orchestra. The first was Sandi's The Deer which makes free use of Yaqui motifs; the extremely high-pitched solo part carried by Mme. de Ortega was effectively sustained by the sudden support of the entire orchestra which, in this work as well as in Chávez' blending of Mexican songs that followed, seemed to be constantly unearthing new treasures of percussion from abandoned soil.

An Important Innovation

I consider the field opened by the organization of this orchestra as of primary importance to the future of creative music and musical education in this country. Whether it proves to be so depends, of course, upon the continued efforts of its organizers and components, no less than on the development of a new and broader public to support it. In the case of the latter, local musical critics might contribute efficiently if they changed their usual petty approach to such efforts here—the significance of which apparently will not be recognized by those critics who are of Mexican extraction, and cannot be recognized by those who were brought up in the Old World traditions of that elusive quality called culture, which is sometimes spelled with a capital k.

The Daniel Concert Agency inaugurated its season's series with the opening concert by the Chilean pianist, Claudio Arrau, on October 11. Large audiences attended the five concerts offered by Arrau during October. The artist's technic is obviously that of a virtuoso. Unfortunately, one cannot feel the same to be true of his intense interpretations of many of the classic composers. But the shortcomings in his understanding of Bach, Beethoven and Mozart, for instance, (Brahms' eclecticism is apparently closer to his own emotional texture) are quite well compensated by the heartfelt poetry which flows through his interpretations of Schumann and Chopin. Arrau was followed by the Aguilar Lute Quartet, whose opening concert took place on October 29.

Forsyth Composition Broadcast

The American Legion Chorus, under the direction of Samuel Burkholder, sang the Lord's Prayer in the musical setting by Josephine Forsyth, at the Sunday Evening Club concert in Orchestra Hall, Chicago, on November 5. The program was broadcast over Station WLS.

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On Collecting Musicians' Portraits

(Continued from page 6)

next catalogue I came across Semmler's original pencil drawing, from which this etching was made. Although this offer was twenty-five years old, a letter of mine found it in the same place and eventually brought it home to me at the old price, and with it another, an original drawing of Mozart, which was also listed in the same brochure.

ON THE TRAIL OF WAGNERIANA

Sometimes, though, fate is not quite so obliging and keeps the hobby rider on the jump. This is emphasized by my experience with a portrait of Richard Wagner. The composer, after the memorable Tannhäuser fiasco in Paris, loath to leave the friends he had made there, tarried in the French metropolis for sometime. Many of the French *literati* were among his most ardent admirers. These men, fully conscious of his genius, fêted him and, in the face of all opposition made his sojourn as pleasant as possible. (I have a letter of his, written to Germany at this time wherein he mentions the pleasant reception accorded him by his French friends.) However, a portrait that came into being at this period landed in my collection only after leading me a merry chase, and giving me the time of my life. This, my "Phantom Wagner," is an exquisite pencil portrait drawn by von Witzleben and signed by the composer, "Richard Wagner, Paris, 20 Juli 1861." My first sight of this fugitive portrait, was in December, 1921, in the auction catalogue of the celebrated music-antiquarian, Leo Liepmannssohn of Berlin. I offered it a pleasant ocean voyage, and a comfortable berth in New York, but my bid was too low, and my offer was declined. The successful bidder took it to parts unknown. Seven years later, in the summer of 1928, it reappeared once more, this time in Vienna. An immediate cable found it already departed from the Austrian capital, and on its way to Berlin again. Sighted there in an auction catalogue through the good offices of the Artarias of Vienna, it eventually came to rest from its wanderings and found a home on the shores of the Hudson, where I live.

A Wagner portrait, a caricature, of some provenance drifted into my safe-keeping without any coaxing whatsoever some fifteen years ago from the sale of material belonging to the Century Magazine in New York.

Wagner, after Parsifal had made its first appearance at the Bayreuth Festspielhaus,

LUDWIG VAN BEETHOVEN
Original drawing by August Semmler.

on July 26, 1882, left home in September of the same year and in company of his wife went to Venice. The Queen of the Adriatic was to give him the much-needed rest from the fatigue he had undergone during the rehearsals and during the Parsifal premiere. The short, stout man in heavy overcoat (the winter of 1882 was a cold one) was often seen out walking with Frau Cosima, a tall lady whose face was hidden behind a heavy veil. The pair would linger at the shops in the arcades, buying presents for friends, or be seated at one of the small tables on the piazza, sipping coffee or taking a glass of light beer. The American painter and pupil of Whistler, Harper Pennington, who wintered in Venice at the same time, gives us an amusing account in Salvage from Burnt Ships, which appeared in the Century Magazine, of the winter life in Venice and on the Lido. This is supplemented by a cut of a pen drawing of the Wagners by Pennington. The original sketch, now in my collection, is surely one of the last, if not the last, picture made of Richard Wagner from life. Shortly afterwards, on February 13, 1883, he died suddenly at the Palazzo Vendramin in Venice.

(To be continued)

CONSERVATORIES and SCHOOLS

Cultural Sessions at Mannes School Begin

The Sunday morning chamber music meetings and music appreciation lectures at the David Mannes Music School, New York, began on November 5, introducing the new extra-schedule cultural sessions there which are being continued with Wednesday night ensemble playing, beginning November 8. Supervisors of the music-making are Seraphin Albisser, Naoum Benditzky, Lillian Fuchs, and Wolfe Wolfinsohn, the last three members respectively of the Gordon, Perolé, and Stradivarius string quartets. Harvey Officer, who for some years has presented the history of music lectures at the school, is offering the music appreciation lectures on three Sunday mornings in the month. The remaining Sunday morning is given over to a chamber music concert course which lists the Stradivarius and Perolé quartets, the Kroll-Prinz-Sheridan Trio, and a sonata program by David, Clara, and Leopold Mannes.

On November 4, the Senior String Orchestra, which this year has David Mannes and Paul Stassévitch as conductors, began its rehearsals; and on November 15, the Junior String Orchestra, under Edgar Williams of the violin faculty, starts its late Wednesday afternoon meetings.

New York School of Vocal Art

Three special classes, to start this month, have been announced for the New York School of Vocal Art by Oscar Seagle, dean of the school. They comprise an opera class under the special direction of Maurice Jacquet, French conductor, who is in charge of the opera broadcasts of the New York Opera Association every Sunday night from Station WOR; a concert repertoire class directed by Luella Melius, coloratura soprano of the former Chicago Civic Opera Company, to prepare pupils for participation in a series of advanced students' recitals; and a special course of lectures in vocal technic under Mr. Seagle.

The opera class will be held every Tuesday afternoon, the concert repertoire class Wednesday evenings, and the vocal technic series on Friday evenings.

Oberlin Conservatory Scholarships

OBERLIN, O.—Four $350 scholarships in piano, voice, stringed and wind instruments, for the year 1934-35 were offered by the Oberlin Conservatory of Music on the fifth annual "high school day" of Oberlin College, October 21. Ninety-five high school seniors competed. The scholarship in piano was awarded to Charles Wesley Walton, Jr., of Columbus; in voice, to Robert Allyn Truxall of Wilkinsburg, Pa. First place in the stringed instrument contest went to Kathleen Thompson of Oberlin, and first place in wind instruments to Leo Esral of Glenville High School, Cleveland. Two alternates for each scholarship were also named. The amount is expected to cover tuition for one year.

Members of the faculty gave a program for the entertainment of the college's 1,900 high school day guests. Axel Skjerne, of the piano department, played the Valse Finlandaise by Palmgren; Saf, saf, susa by Sibelius-Palmgren, and Homeward Bound by Grieg. Bruce Benjamin, tenor, offered a group of songs which included The Seashell (Carl Engel), By a Lonely Forest Pathway (Griffes) and Der Erlkönig (Schubert). Raymond Cerf, of the violin faculty, played Debussy's Plus que lente and La Vida breve by de Falla. Numbers were also given by the Oberlin concert band; the conservatory orchestra (directed by Maurice Kessler) played the first movement of the Unfinished Symphony of Schubert, and the A Cappella Choir concluded the program with Lost in the Night, a Finnish folk song, and From Heaven Above, sixteenth century German choral.

D. H.

Studio Notes

MAUDE DOUGLAS TWEEDY

Jeanne Palmer Soudeikine, dramatic soprano, opened her season singing in opera in Montreal, Can., this month. Another November engagement for this artist is at Sweet Briar College, Va., and she has been reengaged for the Syracuse (N. Y.) Morning Musicales. During the summer Miss Soudeikine's appearances included one at Woodstock, N. Y., on August 15. Martha Haskins, soprano, was heard in recital in New York last summer. Wellington Ezekiel, bass, sings over stations WABC and WOR. He is a member of the Merry Crusader's Quartet. John Morelli, tenor, appeared on September 14 in Montclair, N. J. Walter Jaeck, tenor, is soloist at the Christian Science Church, Baldwin, N. Y. Margaret Fuller, soprano, is supervisor of music at Patchogue, N. Y.

All are from the studio of Maude Douglas Tweedy of New York. This summer Miss Tweedy offered instruction at her camp, Wanakena. Among those who studied with her was Florence G. Hartmann of Syracuse, N. Y., teacher and recital, church and concert singer. Mrs. Hartmann has been added to the faculty of the College of Fine Arts at Syracuse (N. Y.) University, and began her duties there on September 21.

RUTH SHAFFNER

Artists from Ruth Shaffner's studio in New York have been fulfilling engagements in various localities. Florence Griffin, soprano of Oyster Bay, N. Y., was heard at the high school there on a program with Edwin Markham, the poet, at which time she sang three of his poems which have been set to music by Harriet Ware and Jessie Moore Wise. The same artist sang at a concert at the Garden City Hotel last month, and in November will be heard in Danbury, Conn. Lillian Pelham, soprano, appeared in recital for the benefit of the Victoria Home for the Aged, at Bayside, N. Y., on October 28, and is soloist at the Episcopal Church in Great Neck. Mrs. Agnes Flower was heard in soli at the First Methodist Church in Passaic, N. J., on October 29, and with her husband, Alfred Flower, offered soli and duets at the same church, in a benefit program on November 3. Lillian Pelham, in addition to her concert engagements, is heard weekly over Station WBBC.

MABEL M. PARKER

PHILADELPHIA.—Mabel M. Parker entertained a group of her artist students at her home in Overbrook on October 22. The occasion was a farewell party to one of the number, Margaret Riehm, who has left for North Carolina. Mrs. Riehm sang the Bell Song from Lakmé negotiating its difficulties with ease and clarity and flawless control. Olga Swan offered Ritorna Vincitor from Aida and two French numbers by Saint-Saëns and Moret, singing with charm and distinction. Ruth Fowler was heard in Grieg, Gluck, Strauss and Haydn excerpts, revealing a lovely *pianissimo*, rich tone and fine legato. Another young artist, Dorothy Hazel, sang Pace, Pace from La Forza del Destino, and songs by Campbell-Tipton and Griffes. She has a voice of quality and wide range.

C.

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Nagel's Musik Archiv (Nagel's Music Archives.) A collection of music for instruments, or voices, or both, by masters of the sixteenth, seventeenth, and eighteenth centuries.

The Hannover, Germany, firm of Adolph Nagel, has done a significant and serviceable thing in putting together and publishing this delightful group of compositions, most of them unfamiliar because of their previous inaccessibility for performing purposes. The pieces existed chiefly in musty old editions with faded printing, in some cases practically unreadable. The Nagel publications are modern in typography, with notes large, the voice parts spaced amply, and the paper attractive and solid.

To tell of the treasured finds which the present reviewer made in the Nagel Archives, would require listing several dozen names and titles. It is impossible to put in words the quaint charm, old world fragrance and grace, and exquisite workmanship, of many of these pieces.

Agostino Steffani's (1654-1728) Trio Sonata, No. 4, for two violins, cello, and piano, is a gem comparable to the best work of Corelli and Purcell. Michael Haydn (brother of Josef) is on hand with a captivating Divertimento for two violins, viola, and bass. Telemann (1681-1767) contributes a duet for flute and violin. Nikolas Chédeville (born 1725) is represented by Two Pastoral Sonatas, for two flutes, violins, or oboes. Von Dittersdorf's (contemporary of Beethoven) Concerto for cembalo, two violins, and cello (or string orchestra) is an amazingly tuneful work, expertly scored. The various Bachs appear in characteristic examples. Also Stamitz, Handel, Haessler, Weiland, Schütz, Vivaldi, Birkenstock (1687-1733) Rosenmüller (1620-1684), Reichardt, Praetorius, Dedekind (1628-1715) Boccherini, Zelter, Vulpius, Mozart, and many others, some of them practically unknown to modern musicians and music-lovers.

This offering of unusual and fascinating material is well worth devoted examination. (Adolph Nagel, Hannover; American sole agents, Associated Music Publishers, Inc., New York.)

FOR MALE VOICES

Bring Her Again, O Western Wind; Invictus; part songs for men's voices; by Arthur Hartmann.

These melodious and excellently designed and written choral examples are set to verses by William Ernest Henley.

Hartmann makes the voices move fluently, in convenient range, and with highly effective contrast. The first of the pieces is music of gentle, poetical appeal. Dramatic atmosphere marks the Invictus, which ends in a rugged and resounding climax on the immemorial phrase, "I am the Captain of my Soul." A piano part is added by the composer, for rehearsal purposes. (Theodore Presser Co.)

Reviewed by R. M. Knerr

Songs

Maiden, Such a Magic Lies (To Enid); words by Alexander Crerar; music by Alison Travers.

A vivacious melody aptly matches the ardent lyricism of the verses, which pay tribute to Enid with gallant hyperbole suggesting the eighteenth century style of poetizing. The opening phrase is irresistibly lilting, though the composer (perhaps in an effort to avoid the more obvious development) does not always make as much of its tunefulness later as might be done. It is a good vehicle for either a lyric tenor or high baritone, being published in D flat (range, C to F) and F (range, E to A); in both cases there are substitute notes two intervals lower. The piano supplements the sturdy plainness of the voice part with an airy filigree of notes. (Boosey & Co., Inc., New York.)

Paradise Street; words by C. Fox Smith; music by Alec Rowley.

A fine song with thoughtful and poignant undercurrents is this simple narrative, told in bluff, homely dialect, of the seafarer who turns down the invitation of a "bonny young maiden" encountered in port to share the wine and brightness of her "parlor," because he remembers the clean, cold call of the sea. The music has a definite English folk-song quality, so like the real thing that it admirably matches the sincerity of the text. There is a skillful change of key from D to E (in the low voice version) in the middle section, when the verses speak of the breath of the sea. The song calls for the powers of a genuine artist, and it is sufficiently vigorous and tuneful to interest a popular audience. There is also a high voice version in F. (Boosey & Co., Inc., New York.)

Press Comments

FABIEN SEVITZKY

Fabien Sevitzky opened the season of the People's Symphony Orchestra in Boston on October 22. Reviewing the event, the Boston Globe said: "Mr. Sevitzky from the first phrase of the Berlioz Roman Carnival renewed the impression he made last January with his ensembles, that he is a conductor of notable authority and skill. The People's Symphony has not played so well with such beautiful tone and crisp precision within memory. Obviously that was due to the ministrations of Mr. Sevitzky. He proved himself a phenomenally efficient and musicianly conductor whose work was amazing."

Warren Storey Smith in the Boston Post: "Admit the presence in the band of some new blood, grant the advantages of a carefully selected personnel, the fact remains that the orchestra even as at present constituted, would not, could not, have played as it played yesterday, had a less skilled, less imaginative, a less inspiring leader been in charge. Distinctively it was Mr. Sevitzky's afternoon. He and his men had labored diligently in rehearsal. In the concert both gave to the utmost and a genuinely stirred audience was their reward."

Moses Smith in the Boston American: "The orchestra played with a sonority exceeding anything I have heard from the People's Symphony in its existence. All these things reflect on the abilities of the new conductor, on his power of leadership, his knowledge of orchestral technic and his efficiency in rehearsal. The concert also disclosed his marked talent for interpretation. At no time was there a suggestion of mere routine. The music-making was alive at all times. Phrases shaped according to their musical meaning. Tempi were intelligent. Above all, there was rhythm and dynamic plasticity of uncommon degree."

A. W. W. in the Boston Herald: "The People's Symphony has undergone a revolution unquestionably instigated by Fabien Sevitzky and carried through by him with triumphant success."

W. T. C., Jr., in the Boston Traveler: "Sevitzky immediately distinguished himself as a leader of more than ordinary ability, bringing real keenness of musical understanding to his interpretations. His conducting was energetic, vigorous, the result was good music excellently played, so that now the People's Symphony is an organization of which any city may well be proud. The ovation at the end was richly deserved."

H. T. P. in the Boston Evening Transcript: "The quality of the conductor stood clear enough: he has the conducting instinct that imposes a will upon an orchestra and a personality upon an audience."

L. A. S. in the Christian Science Monitor: "The performance of the Debussy Nuages was a marvel of subtlety and evocative charm. The fire and passion of the symphony stirred the audience to cheers."

Boston Daily Record: "Fabien Sevitzky's first appearance as the People's Symphony Orchestra director was a striking success all around."

SASCHA GORODNITZKI

Sascha Gorodniski opened his fourth American concert tour as one of the soloists at the Worcester (Mass.) Music Festival, playing the Liszt E flat piano concerto with the orchestra on October 4. A. Walter Kramer, guest critic of the Worcester Post for the duration of the festival said:

"The soloist, Sascha Gorodnitzki, had the ovation of the evening after his performance of Liszt's concerto in E flat. This young artist played this brilliant old work with a complete command of its contents, displaying a technical equipment that satisfied every demand. His octave passages were carried off thrillingly. The pyrotechnical side of the piece still captivates when it is played with so much skill, for it is piano music, written by the master pianist of his day for master pianists to play.

"The audience was aroused by Mr. Gorodnitzki's electrifying performance. It gave him so much applause at the close that I could scarcely believe my ears. Was this the audience which at the opening concert sat back and applauded with so much restraint that I was moved to discuss it in my review of that event? Surely my comment could not have spurred it on to such a demonstration last evening. I conclude, therefore, that Mr. Gorodnitzki was entirely responsible for it. He came out again and again while the applause continued and then added an encore, the Liszt Campanella, another thrilling example of his magnificent control of the keyboard."

William Place, Jr., of the Daily Telegram, said in part: "Liszt's concerto unquestionably gave more pleasure than any offering of the festival thus far.

"A more befitting medium to display Mr. Gorodnitzki's technical fluency would have been difficult to find, and in its ponderous measures one could hope for little more in the manner of mature musicianship. The number was carried to a conclusion that was followed by the greatest enthusiasm of the festival thus far.

"I remember no rendition of this Liszt concerto in which the technical equipment of the artist was as brilliant."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler
Rosemary Albert
Alszlo Aliga
Achille Anelli
S. J. Barozzi
Antonio Bassi
Mrs. William B. Beach
Virginia Bernucci
Mary Biffan
Edward Boatner
Emma Boehm-Oller
Zara Bouson
O. N. Bryant
Francesco Bucca-Fusco
Lavie Cadorin
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Nino Carboni
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Florence Chambers
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Norman Curtis
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Greta Dalmy
George De Sel
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Byron S. Dickson
Beatrice Elliott
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Maestro-Geremia Fabrizi
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GERMAINE MALÉPART,
Canadian pianist, will be heard in New York this season. (Photo by La Rose.)

ERNEST HUTCHESON
was soloist with the National Symphony Orchestra of Washington, D. C., at the opening concert of their season on October 15. On October 30 the pianist appeared with the Pro Arte String Quartet at the annual Founder's Day concert at the Library of Congress in Washington.

MADELENA PALTENGI,
soprano, gave a recital in Italian, French, Spanish and English costumes at Aeolian Hall, New York, November 5. (Photo by Frederick Bradley.)

HANS CLEMENS,
tenor of the Metropolitan, painting on his farm in Holland. He sang from Europe over International Radio to America on November 9, leaving for the United States immediately afterward.

HAROLD HENRY,
pianist and teacher of New York, has artist pupils appearing in concert both here and abroad. They also head music departments in schools and conservatories in various parts of the country. A Henry pupil, Ramon Gonzalez, from Porto Rico, will give his New York début recital at Town Hall on December 1. Ralph Zirkle, a former Henry artist, gave a two-piano recital with Jessie Peters in Town Hall on October 31.

JULIA MERY GILLI and MARIA SAFONOFF,
soprano and pianist, are continuing their joint lecture-concerts of the music of Alessandro and Domenico Scarlatti. Mme. Gilli sings vocal music by the elder Scarlatti, the father, and Miss Safonoff plays piano numbers by the son, Domenico, supplemented by educational comments on this seventeenth and eighteenth century music. The two artists inaugurated these Scarlatti programs last season repeating them by request this season. On November 17 Mme. Gill and Miss Safonoff appear at Columbia University, New York, and on November 22 in Providence, R. I.

JOHN CORIGLIANO
appeared as soloist with the symphony orchestra conducted by Andre Kostelanetz over Station WABC on October 26. Mr. Corigliano played the American Concerto by Michel Kussikoff-Machan.

RUTH SHAFFNER,
soprano, on the Japanese estate, Sho Foo Den, of Mr. and Mrs. John Moody at Merriewold, N. Y., where she was a guest for a week this past summer.

DANIEL MORALES,
Spanish baritone, was heard on October 22 in Santa Margherita Hall, Brooklyn, N. Y., singing Eri Tu from The Masked Ball, the Credo from Otello, several Spanish songs and, with Victoria Martinez, Spanish soprano, a duet from Don Giovanni. Mr. Morales is coaching with Romano Romani.

WINIFRED CECIL
will be heard in Town Hall, New York, on November 28, with Benjamin G. King at the piano. This is the soprano's second New York recital, her first taking place in Town Hall last season. Miss Cecil's forthcoming program includes numbers by Haydn, Schubert, Wolf-Ferrari, Wagner, Strauss, Wolf, Marx, Quilter, Bax and Watts, and comprises excerpts from both operatic and song literature.

ADOLFO BETTI
in his New York studios. Mr. Betti recently received the Elizabeth Sprague Coolidge medal "for eminent service to chamber music," at the annual Founder's Day concert in the Library of Congress, Washington, D. C.

(See Inside Front Cover for Additional News Pictures)

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MUSICAL COURIER

Weekly Review of the World's Music

RUDOLPH THOMAS

Conductor of the New York Civic Orchestra at the American Museum of Natural History, New York, and the Brooklyn Museum